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John C. Freund

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BALTIMORE'S NEW ORCHESTRA GAINS EPOCHAL SUCCESS

Launching of Organization Maintained Exclusively by the City Termed a Civic Art Triumph of Rare Significance—Conductor Strube Leads a Finely Spirited Performance—Mabel Garrison Soloist in Introductory Concert

BALTIMORE, Feb. 12.—The Baltimore Symphony Orchestra, Gustav Strube conductor, which has just been established and is to be maintained exclusively by the city of Baltimore, as told in former issues of MUSICAL AMERICA, gave its initial concert this evening at the Lyric Theater with rousing success. The launching of the new orchestra created widespread interest and the first performance marks an epoch in the musical history of this city. It was a gala occasion and the success of the concert as a whole may be termed a civic art triumph.

Such a movement toward establishing musical ideals in a great community, as is embodied in the municipal orchestra plan, naturally was expected to make a general appeal. And, long before the night of the concert the sale of seats had been closed and, half an hour before starting time every available seating and standing space of the large hall was occupied. Here was a cosmopolitan audience, the fashionable and the wealthy mingling with those who come from humbler walks of life, all eager to receive the first impressions of the new venture.

In the boxes were seen Mayor James H. Preston, who was largely instrumental in starting the municipal orchestra movement; Harold Randolph, director of the Peabody Conservatory; Arthur Judson, manager of the Philadelphia Orchestra, members of the Florestan Club, and prominent city officials. The program comprised the following works:

Beethoven, Symphony No. 8; Mozart, Aria, "Il Re Pastore," for Soprano with Violin Obligato, Mabel Garrison, Soloist; Saint-Saëns, Symphonic Poem, Op. 51, "Le Rouet d'Omphale"; Delibes, Bell Song from "Lakmé," Miss Garrison; Wagner, Overture to "Tannhäuser."

Applause for Conductor Strube

When Gustav Strube approached the conductor's desk there was a spirited outburst of applause and with the opening of the Beethoven Symphony genuine pleasure was immediately established. The conductor, it seems, has worked marvels with the local musicians for their playing held clarity of intonation, clearness of attack, spirited and warm tone, fine balance, and, above all, a desire for artistic amalgamation of color, a condition which is not always present in organizations which have had longer periods of rehearsing. When it is considered that but few rehearsals were held for this first concert, it is truly remarkable what Mr. Strube has accomplished.

In the Saint-Saëns number there was manifested a feeling for fine nuance. With the Wagner overture, Mr. Strube made evident the promise which the orchestra holds forth for dramatic music. The reading was commendable for its brilliance and buoyancy of rhythm. Another phase of the training which the orchestra is receiving was emphasized in the surprisingly good accompaniments produced in the Mozart and Delibes arias. The solo voice received satisfying support and yet never was over-balanced.

A Charming Soloist

It was a matter of civic pride to hear the work of the soloist, Mabel Garrison, soprano of the Metropolitan Opera Company, for this charming singer is a Balti-



OSSIP GABRILOWITSCH

Eminent Russian Pianist Now Making a Concert Tour in This Country. He Is Universally Regarded as an Artist of Distinguished Gifts, Whose Interpretations Bear the Stamp of Authoritative and Highly Intellectual Musicianship. (See Page 8)

morean and naturally proved a very happy selection for the inauguration of the orchestra. Miss Garrison met with instant favor. The Mozart aria was marked by beauty of tone, flexibility and charm of style, while in the "Bell Song" she gained some unusually brilliant effects through her roulades and fascinating high tones, all of which were truly pitched and pure in quality.

The orchestra comprises local musicians, the membership numbering fifty

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BODANZKY TO REMAIN HERE

Conductor Denies Offer of San Francisco Symphony Post

Artur Bodanzky, conductor of German opera at the Metropolitan Opera House, will not desert that post next season, despite a daily newspaper report that he has been offered the conductorship of the San Francisco Symphony Orchestra, now directed by Alfred Hertz.

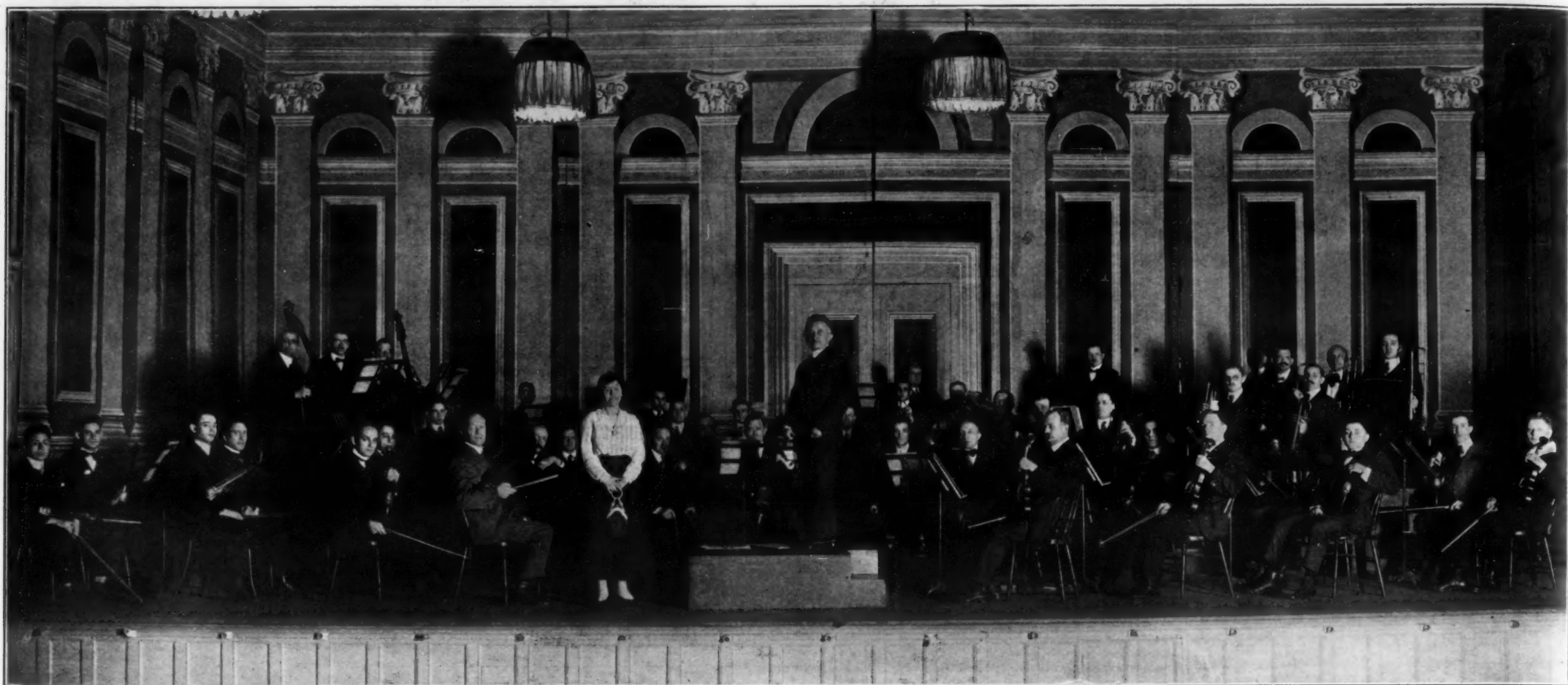
"I have not received any such offer and I would not accept it if I had," said Mr.

Bodanzky to MUSICAL AMERICA last Tuesday. Mr. Bodanzky's contract with the opera company calls for his services for another year.

"Pêcheurs des Perles" Postponed

Although Bizet's "Les Pêcheurs des Perles" had been announced for this season at the Metropolitan Opera House, the production will probably be postponed until next season. Mme. Barrientos, who was to have sung in the Bizet opera, may be heard instead in a revival of Bellini's "La Sonnambula."

NEW MUNICIPAL ORCHESTRA IN BALTIMORE



The Baltimore Symphony Orchestra at Rehearsal for Its Introductory Concert on Feb. 11, with Gustav Strube as Conductor and Mabel Garrison, Soloist

BALTIMORE'S NEW ORCHESTRA GAINS EPOCHAL SUCCESS

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players, four of whom have been drawn from the forces of the neighboring orchestra in Philadelphia. These outside players represent two horns, a bassoon and a double bass. The remaining membership is of young and energetic Baltimoreans who have received their musical training and experience in local conservatories. The fact that the orchestra has been established upon such a high plane in so short a period reflects a very large measure of credit to the individual performers as well as to the painstaking efforts of the conductor. Joan C. van Hulsteyn is the concertmaster; Shepherd

S. Pearson is the orchestral representative, and John Itzel is the librarian.

Manager Huber's Success

The management of the orchestra is under the care of Frederick H. Huber, who has every reason to feel gratified with the enormous success which has followed his energetic campaign for its formation.

After the concert, Mayor Preston and Gustav Strube were the honored guests at the Florestan Club, where the new venture was pronounced a most significant feature in the history of musical advance locally. Speeches were made by the Mayor, the president of the club, Harold Randolph, Frederick H. Gottlieb and the Rev. Mr. Hoffmann.

One of the unique features of the new venture was the open rehearsal given to the students of the Baltimore City College on Wednesday morning. The program was played in its entirety.

FRANZ C. BORNSCHNEIN.

THE ART SUPPLEMENT

ENRICO CARUSO

IF there is any one subject on which there is a semblance of general agreement in the sphere of music, it is to be found in the universal disposition to grant to Enrico Caruso, the subject of the Art Supplement accompanying MUSICAL AMERICA this week, absolute supremacy among the world's singers. There are those—and they speak with some authority—who go still further, and who maintain that there has never, in times past, been a singer whose wealth of vocal resources could compare with that of Caruso.

Whether or not these estimates are correct, there is no doubt that the name of this celebrated tenor will go down in the records of centuries. And it is indeed questionable if the present generation has the proper perspective to realize fully his significance as a figure in musical history.

Those who enjoy acquaintance with Caruso know that behind the artist there is a personality of inviting charm; that there is no one in our artistic life who is so generally beloved for his graciousness, his largeness of heart, and his generosity. The stories of the helping hand he has ever extended to struggling artists are seldom told because he asks as his only recompense for such aid that secrecy attend it.

If Caruso had not been endowed with the famous "voice of gold" it is certain that his fame as a cartoonist would

have given him considerable prominence. He has an unusual gift for catching a likeness with but a few strokes of his pencil. His sketches of celebrities in musical, dramatic and business circles, have been published in book form, and their success does in no whit depend upon his fame as a singer.

On the twenty-fifth of this month Caruso, who is now completing his twelfth year at the Metropolitan Opera House, will be forty-two years of age. He was born in Naples, in the year 1873. His magnificent career is rooted in humble soil, like many another. It was begun in a machine factory, where Enrico worked for the manager, his father. One fortunate day the factory was closed down and the youth was advised to do something toward gaining a livelihood by means of his voice. Acting upon the suggestion he made his debut in the Teatro Nuovo, Naples, in an opera called "L'Amico," by a now forgotten composer. This appearance netted him fifty lire, equivalent to ten dollars.

He continued singing there for several months, with varying success. His second appearance was at the Bellini Theater, in "Marieda" by Bucci, a talented product of the Naples Conservatory. Then, one day Lombardi, the noted vocal instructor, heard the youthful Caruso, and sensed the latter's worth and possibilities. He lost no time in taking charge of Caruso, whom he taught for eighteen months, when the tenor reappeared. This second debut marked the opening of his triumphant career.

After his appearances at the San Carlo in Naples (inaugurated by "Faust"), Caruso sang at Livorno, Bologna, Rome, Milan, Buenos Aires, London and New York, in the order named. The occasion which did more than any other to raise him to a position of world pre-eminence was his appearance in Giordano's "Fedora," in Milan. The result was magical; its first effect securing him an engagement in South America.

New York heard him in 1903, the same year that he was heard in London. The opera was "Rigoletto"; Mme. Sembrich was the prima donna, and the exact date was Monday evening, Nov. 23. Since that time Caruso has won such favor here as has been granted to none of his contemporaries. For twelve consecutive seasons he has sung here, on an average of twice a week. The crowds which gather then tell the tale of his great popularity.

Caruso owns two estates in Florence, where he makes his home. One, the "Villa Bellosguardo," is among the most beautiful places in that historic city. It is surrounded sumptuously by Italian gardens in which the tenor displays much personal interest.

Farming is said to be another passion with him, and he gives to his many acres much of his spare time, especially the vineyards. In the rooms of this nobly proportioned villa Caruso is reputed to keep that valuable collection of antiques which he has been gathering for many years.

Not generally remarked is the occasion of Caruso's only appearance in Wagnerian opera. This took place at Buenos Aires in "Lohengrin," sung in Italian, Arturo Toscanini conducting. His ravishingly beautiful voice lends itself equally to lyric or dramatic music. A fair idea of his repertoire may be gained by scanning the list of rôles undertaken by him in a New York season. He sings *Rhadames* ("Aida"), *Manrico* ("Trovatore"), *Rodolfo* ("Bohème"), the *Duke* ("Rigoletto"), *Julien* ("Julien"), *Don José* ("Carmen"), *Samson* ("Samson et Dalila"), *Raoul* ("Huguenots"), *Des Grieux* ("Manon") and in other operas such as "Faust," "Armide," etc. In New York his popularity is greatest when he gives his unique portrayal of *Canio* in "Pagliacci," the simple announcement of which is sufficient to pack the Metropolitan.

Without doubt he receives the largest salary paid to any contemporary artist, while his royalties from talking machine records are probably the highest received by any artist.

Why He Subscribes

To the Editor of MUSICAL AMERICA:
Inclose check. Could not be without your paper.

JOHN A. VORE.

St. Mary's, Ohio, Jan. 29, 1916.

DIAGHILEFF TROUPE PLEASES CHICAGO

Hugh Audience Witnesses Opening Performance of a Two-Weeks' Engagement

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Feb. 14.—Serge de Diaghileff's Ballet Russe opened a two-weeks' season Monday evening at the Auditorium. The house was completely sold out.

Three ballets were danced by the company, Stravinsky's "Fire Bird," Schumann's "Carnaval" and the "Scheherazade," to music by Rimsky-Korsakoff. Stravinsky's weird music fitted the fairy tale of the "Fire Bird" well and with the fantastic costumes and scenic colorings by Bakst made a profound impression on the audience.

The orchestration to Schumann's "Carnaval" is extremely clever and the pantomimic dance is imaginative and picturesque.

Lopokova, Revalles, Tchernichewa, Bewicke, Massine, Bolm and Idzikowski, the principal dancers, all distinguished themselves. The entire corps is excellent.

An orchestra of about one hundred musicians, under the able direction of Ernest Ansermet, played well.

The performance was a fine artistic success. It was for the benefit of the Eli Bates' Settlement.

MAURICE ROSENFELD.

Daughter of Prof. Horatio Parker Weds

Isabel Parker, daughter of the head of the music department at Yale University, Prof. Horatio W. Parker, and Mrs. Parker, was married, Feb. 12, to Ralph Borgfeldt Semler of Kansas City, a Yale graduate of the class of 1915. The ceremony took place in Christ Protestant Episcopal Church, New Haven, Conn., and was performed by the Rev. William Osborn Baker, the rector. Doris Nevin of New York, daughter of the late Ethelbert Nevin, and Grace Parker, sister of the bride, were maids of honor, and another sister, Mrs. K. Howard Matthai of Baltimore was matron of honor.

Laura Combs on Damrosch Tour

Laura Combs, soprano, has been engaged to go on tour with the New York Symphony Orchestra on its spring tours. Miss Combs's first appearance with this organization will take place at Knoxville, Tenn., on May 15, followed by Asheville, N. C., and the Spartanburg (S. C.) Festival for three days, May 17, 18 and 19.



—Photo © Mishkin, N. Y.

Enrico Caruso



MORE SIMPLICITY IN FRENCH OPERA AFTER THE WAR

Nation's Composers Will Return to First Principles, Says Muratore, for France's Suffered People Will No Longer Tolerate Extravagances of Style—Remarkable Versatility in the Arts of Noted Operatic Tenor Who Formerly Played Leading Roles on French Dramatic Stage

OF many fine arts Lucien Muratore is an exponent. Of one he is a master—the art of the opera singer. Of just how many other arts he could become a master if he devoted himself wholeheartedly to them as he has to the operatic stage—that is another story. However, if Mr. Muratore were to be quizzed by a census taker as to all the arts or professions that he had ever followed, he might confess to the following vocations, avocations or partial avocations:

Lucien Muratore: student of music, bassoon player, actor, soldier, operatic tenor, painter, author of motion picture scenarios, "movie" star, singer for the talking-machine and—well, that almost completed the list at the hour when this was written, but there may be another item added by the time the article is in print. Mr. Muratore was engaged at one of these arts—that of the brush—when Gianni Viafora led a MUSICAL AMERICA interviewer to the suite occupied by the famous tenor and his beautiful wife, Lina Cavalieri, in a Thirty-fourth Street hotel.

Cavalieri Learning English

It was Mme. Cavalieri who had sent down word over the 'phone that the two visitors should "come up." The radiant Lina, be it known, has started learning English—an accomplishment for which she showed no yearnings in the old days at the Manhattan Opera. "It is in Chicago that I have been picking it up," she explained, "for I've got to know English to get around there. I can get along a little bit now, but I find that my head gets tired after a time, for I run out of words." The visit revealed the fact that one of Mme. Cavalieri's privileges as the tenor's wife is in answering the telephone for him and thus saving him from many of the social and business details inherent in the life of an operatic idol. As a "hello girl" she navigated her English channels with comparatively good success, save when she encountered a shoal in the shape of a puzzling Anglo-Saxon proper name.

When the visitors entered, Mr. Muratore, as noted above, was engrossed in the completing of a pen-and-ink sketch, which is here reproduced and the original of which goes as a souvenir from the tenor to Mme. Ciaparelli-Viafora. The sketch is of the environment of the Villa Borghese in Mme. Cavalieri's native Rome. On the mantel of the tenor's living room were two paintings by Harry B. Lachman, a Chicago artist, who is an admirer of Muratore's vocal art and has taken a sympathetic interest in his pictorial art as well. "Perhaps, we will have a joint exhibition of our work in Chicago later on," vouchsafed the tenor. Also on the mantel was an enlargement of the appended snapshot, showing Mr. Muratore in his recent service as a soldier with the French army. "The picture was taken in the Vosges," explained the singer, "and shows the gun, No. 120 long, over which I was frequently placed on guard."

Back to Simplicity

When Mr. Muratore was asked what he thought would be the nature of the operas that would be written in France after the close of the war, he replied, "I believe there will be a return to the old style of opera. The war is bringing about a reaction from the extravagance into which our art had drifted. There has been nothing extravagant about the French people since the war began—they've gone about their duties soberly and simply. And I am sure that this is bound to effect the operas that will be produced."

"Then I think that both the operas and their interpretation will be more realistic." Mr. Muratore then gave an



Below: Lucien Muratore, the Celebrated French Tenor, as He Appears Off the Stage; Above: on Left, Muratore, During His Service Last Year with the French Army, Photographed While Guarding a Gun, No. 120 Long, in the Vosges; On Right: A Sketch Made by Mr. Muratore of the Grounds of Villa Borghese at Rome



Photo by Matzene, Chicago

amusing demonstration of the old exaggerated manner of representing the soldier who announced to his general that the enemy were at hand and the general who dramatically received the information. "That won't do any longer in opera or the drama," commented Mr. Muratore, "for the French people have seen war and they know that things don't happen that way. Instead, the soldier will report calmly: 'The enemy are upon us!' and the general will quietly order the attack."

"But do you think this realistic type of opera will be effective—do you think the public will accept it?" "They will always accept the truth," was the laconic reply.

First a Dramatic Artist

This present war is not the first time that Muratore has done military service. He describes his earlier experiences thus: "My parents started me studying music when I was eight years old, for my mother had a lovely coloratura soprano, and my father was an excellent flautist, and used to play an obbligato to my mother's singing. They did not make music professionally, but merely for their own pleasure. Well, I was sent to the Conservatory to learn solfeggio, sight singing, etc., and there I studied the bassoon. I studied dramatic art, too, and at seventeen made my debut on the French dramatic stage, playing as leading man for Réjane and with Bernhardt. Finally, I was called to serve my term in the army. After three years' service, I prepared to enter the lyric stage and made my debut at the Opéra Comique in 'Carmelita,' by Reynaldo Hahn and Catulle Mendès. I was Louis XIV and Calvé and Dufranne sang the other principal rôles. I remember that my costume cost 30,000 francs and was so heavy with gold brocade that it was hard to carry around."

In the selecting of his costumes Mr. Muratore exhibits his well rounded knowledge of all the arts. He not only studies the garb of the epoch which he is supposed to represent, but sees to it that the material itself is true to the period. "My Faust costume I modelled after a Holbein portrait, and the material for the Romeo costume, which my wife and I picked up in Florence, is a real antique cloth of the period."

Mr. Muratore refuses to follow operatic traditions blindly in the matter of

costume. "When I first sang *Raoul* in the 'Huguenots,'" he relates, "I went to a costumer's to pick out my costume. Out of several that he showed me I selected one that I liked."

"But," I asked, "where is the hat?" "No hat goes with that rôle," he replied. "It's the tradition."

"Can you imagine such a thing! Simply because the first man who played the part didn't happen to feel that he could sing at ease with the hat on, he discarded it, despite the fact that he was going out into a garden. And just because he did this, the other tenors thought they had to do the same."

Technique of Two Stages

Being asked if, when leaving the French dramatic stage for the lyric stage, he had to change his methods of acting to suit the new medium, Muratore answered: "Not essentially. To be sure, one cannot use on the lyric stage the gestures with which one accompanies the spoken word—the phrase is much longer. But the dramatic training is a great help for the opera singer. Of course, singing is not everything to the opera singer—the question is, is he an artist? He must create the illusion of his part, whether it be a king, a lover, a villain or a fool. The dramatic training will develop this side of his art. Further, it will make him careful of every detail and wary of inconsistencies such as one often sees in opera."

To illustrate the latter point, Mr. Muratore gave the instance of the Flower Song in "Carmen." He said "Carmen has given Don José the flower in the first act, and after his three months in prison, most interpreters have him bringing the flower out from his coat just as fresh as if he'd just received



it. Of course, it couldn't be, and he has really left the flower in the prison, and it is only the spirit of it that he produces again."

To a query as to whether he had to effect a change of his French diction in going from the dramatic to the lyric stage, Mr. Muratore replied, "No, the diction is the same. In the French dramatic training, moreover, there are exercises for perfecting the utterance of difficult sounds, such as the 'r' and 's' sounds, and this perfection is a great help to one in cultivating perfect enunciation on the lyric stage. You ask if one has to modify the French speech in singing so as not to produce unpleasant effects, such as the nasal tone. No, when you hear an artist singing French with that exaggerated nasal tone, you may know that it is not good French. The tone should at all times be free and rounded." Thereupon the tenor gave a practical demonstration of his point, showing how to sing and how not to sing these tones.

Contract with Pathé

Of his various vocations, the one into which the tenor now enters with especial zeal is that of singing for the talking-machine. "I have just signed a big contract with the Pathé company," said Mr. Muratore (the figure which he is to receive staggers one, even in these days of high salaries), "and they are to undertake a big campaign of publicity for my records. I am to make records of French and Italian arias and songs in English. My wife and I also have some offers to play for the cinema."

Mr. Muratore has been not only an actor for the "movies," but a scenario author as well and one of his films has already been produced in Italy. It is a tragic story and bears the title of "Sposa nella Morte." There is every possibility that some of the scenarios written by the celebrated tenor will shortly be filmed in America. KENNETH S. CLARK.

Soldiers Want Musical Instruments

Maurice Barres, member of the French Academy, makes an urgent appeal in *Echo de Paris* in behalf of the movement instituted by L'Oeuvre du Front, an organization of which Mme. la Comtesse Joachin, Murat is at the head to supply musical instruments to the soldiers for their recreation during their brief

periods of rest from the nerve racking life of the trenches.

The International Institute for Foreign-Born Girls of New York has opened singing classes in which American-born girls will sing with girls recently arrived here, as an influence in the Americanization of the latter. The class meets under the direction of Mr. Camilleri.

THE PROPAGANDA IN NEW ENGLAND

John C. Freund Given Cordial Reception in Providence, R. I., Fitchburg and Leominster, Mass.—Large Audience at Sayles Hall, Brown University, in Spite of Snowstorm—Speaks Before 2000 High School Children in Providence and Before 1200 in Leominster and Fitchburg—Local Press Generous in Its Comment and Approval

Providence, R. I., Feb. 12, 1916.

WHEN a number of musicians and music-lovers saw John C. Freund off on the train that leaves here at half-past one at night, and wished him God-speed, after a pleasant hour spent, when he had finished his address at Sayles Hall, Brown University, it was the general opinion that his visit would be of incalculable benefit to the musical interests of the city.

While Providence has always taken a great interest in music and has a number of excellent musical organizations, as well as many musicians and music teachers of distinction and ability, it has always suffered, more or less, from the overshadowing influence of Boston, which is only an hour's ride from here.

Something was needed to stir the people up to a better appreciation of their own talent, and also to the necessity of being more independent and relying less upon foreign artists and foreign and outside musical organizations for the best class of music.

What Mr. Freund said before the various musical organizations which he addressed, and more particularly what he said in his main address at Sayles Hall, will unquestionably bear fruit.

Invited by State Federation of Musical Clubs

He came here under the auspices of the Rhode Island State Federation of Musical Clubs, of which Mrs. Eleanor Sproat Deal is the president.

The card of invitation was signed by W. H. P. Faunce, D.D., president of Brown University; Mrs. Eleanor Sproat Deal, president of the Rhode Island Federation of Musical Clubs; Mrs. G. W. H. Ritchie, honorary president of the Chopin Club; Mrs. George C. Arnold, vice-president of the Chopin Club; Mrs. Eleanor Deal, president of the Chaminade Club; Miss Mary A. Cull, president of the Schubert Club; Mrs. William H. Sweetland, president of the MacDowell Club; Dr. Jules Jordan, of the Arion Club; and Mr. Roswell H. Fairman, of the Providence Symphony Orchestra.

On Wednesday night a dinner was given in his honor by Mrs. George C. Arnold, acting president of the Chopin Club.

On Thursday morning he addressed the Chaminade Club at Froebel Hall, in a short and witty talk, which stimulated interest in his formal address, to be given the following evening in Sayles Hall.

That night he spoke before the Providence Symphony Auxiliary in the Edward MacDowell Room of the Music School, which had been very kindly loaned by Mrs. Anne Gilbreth Cross. The meeting was held under the direction of Mrs. Emma Winslow Childs.

Before Mr. Freund spoke, Lucy Marsh, the noted soprano, sang a series of songs in a most musicianlike manner.

In the course of his address, Mr. Freund said:

"We must be free to be original."

Not Pleading for Nationalism

He said he was not pleading for nationalism in art, but for musical independence. It was absolutely necessary, said he, that the democratic spirit which pervades our political, social and business life, should also pervade our musical life, and that he should not ask: "Where have you studied?" or "With whom?" but "What do you know?"

He said it was important for Providence to have a symphony orchestra of its own, which would be of a character worthy of the wealth, culture and prominence of the city. It was not sufficient for it to depend upon orchestras from other cities.

He uttered a warning against the evils of centralization in music, which, he said, kills local endeavor.

Talks to 2000 High School Pupils

Friday morning, by invitation, Mr. Freund spoke at the high school before 1000 of the pupils and also at the "Tech" before some 800 or 900.

Mr. Russell, director of the music in the high schools, conducted a mixed orchestra in both places. The young people sang. Mr. Freund was accorded a

most generous reception, and at the close of his address was cheered again and again by the students.

In his address before the high school children he particularly emphasized the value and meaning of music in the home and how it was necessary to begin with the child and consequently how vital it was that music should have its rightful place in the public school education.

He said that just as the flag typified democracy in the political and social life of the people, so it should also typify democracy in our musical life.

He particularly interested the students in a description of the rise and progress of the musical industries, explaining in delightful manner how they had come to lead the world not only in quantity, but in quality.

The Providence Journal said of his talks at the High Schools that "they were most enthusiastically received."

Main Address at Sayles Hall

In spite of a heavy snowstorm, a large and representative audience assembled in Sayles Hall, Brown University, on Friday evening.

An organ recital preceded Mr. Freund's address. It was splendidly given by Helen Hogan. She played the "Marche Héroïque de Jeanne d'Arc," by Th. Dubois; the Andante from the "Symphony Pathétique," by Tchaikowsky, and the "Pilgrims Chorus" from "Tannhäuser."

Mr. Freund was introduced to the audience by Mrs. Deal, president of the Chaminade Club, and also president of the Rhode Island Federation of Music Clubs.

In a few graceful words Mrs. Deal spoke of the importance of Mr. Freund's work and the wonderful enthusiasm with which his propaganda had been received all over the country.

In his address, Mr. Freund thanked the Providence Press, the Journal, the Tribune and the Bulletin and the News, for the exceedingly handsome manner in which they had all spoken of his coming and his work.

He particularly referred to the Journal, because at the time of the excitement in Berlin over the propaganda, that paper had been one of the first editorially to condemn the effort to read into his propaganda something it had never contained.

He spoke of the musical proficiency of the pupils of our high schools, where, he said, Mr. Russell was doing wonders.

He referred also to the satisfaction he had in seeing girls in the orchestras.

He referred in terms of the warmest commendation to the high standard of the performances of the Chaminade Club.

Value of the Local Symphony Orchestra

In referring to the existing symphony orchestra in Providence, for which he bespoke a more cordial support, he answered the query of those who wanted to know why it was necessary to have a local symphony orchestra, when they could get not only the New York and Philadelphia Orchestras, but the Boston Orchestra, or could go to hear them.

He said that Cleveland did not say that because of the Cincinnati Orchestra; Pittsburgh did not say that because of the Philadelphia Orchestra, or the Chicago Orchestra; Duluth did not say that because of the Minneapolis Orchestra.

A community, said he, is not musical because it pays others to make its music for it, but when it makes its own music, honors its own music teachers, patronizes its own music stores, develops its own talent and its own musical individuality, as they are doing out West.

Need of a Musical Auditorium

Speaking of the need of a good musical auditorium in Providence, he said:

"Is it not a disgrace to a city of the age, wealth and culture, the political and industrial importance of Providence, that it has not a decent auditorium?"

He also suggested means by which the money could be raised for such a purpose. He suggested a popular subscription for the purpose instead of an appeal to a few wealthy citizens.

Mr. Freund was informed that the old auditorium had been turned into a market.

He also urged support for the State Federation of Music Clubs.

He said he believed emphatically that each State should have its own State musical organization, and then there

could be a central body, following the example of our political system, which depended upon a union of States.

"If you centralize your music," said he, "in Boston, or anywhere else, you kill local endeavor."

He aroused a hearty laugh when he asked: "How long are the women of Providence—for the women everywhere are the vital factors in our musical life—going to permit their city to be the musical appendix of Boston?"

Mr. Freund spoke for over two hours, and at the conclusion was rewarded by enthusiastic applause.

The local press had given his coming very considerable notice.

Local Press Comments

The Providence Journal said:

"Mr. Freund is nearly seventy years of age, but he retains the full vigor of his manhood. He always manages to hold the close attention of his audience by the forcefulness of his delivery. One of the features of his address, which is especially appreciated by music-lovers, is its anecdotal side. Having been connected with the musical profession as a journalist for nearly fifty years, he has a large fund of reminiscences, culled from his experiences with such celebrities as Mme. Patti, Jean de Reszke, Etelka Gerster and others. His propaganda has had at least two pronounced effects. It has led to a general movement among music teachers and musical organizations to regulate and standardize their profession, and it has also stimulated a strong demand for compositions by American musicians."

The Providence Evening Tribune said:

"In an eloquent and illuminating address on musical independence and municipal orchestras, Mr. John C. Freund, at a gathering of musical people at the Music School, last evening, made an urgent plea for the support of the Providence Symphony Orchestra."

While here, Mr. Freund was the recipient of a number of social courtesies, and was entertained by Mr. Hans Schneider, the well known director of the Schneider Piano School, by Mr. Albert Steiner and others.

At one of the social gatherings of the musical people, at which Mr. Freund was the guest, he said:

"What has inspired me most has been the enthusiastic reception I have received when I have spoken to the high school children. Their interest in music surprises me, as did some of their singing."

"If anyone ever had any doubt as to the ability of the United States to hold its own in the world of music, he need only go and address some leading public schools in the various States, as I have done, to be assured that 'triumphant democracy' is not a vague expression in literature or oratory, but a living fact, and through its growing appreciation and enthusiasm for music destined to lead the world."

THE PROPAGANDA IN FITCHBURG, MASS.

Fitchburg, Mass., Feb. 9, 1916.

JOHN C. FREUND, editor of MUSICAL AMERICA, has come and gone, and it is no exaggeration to say that his visit has done more to stir interest in music and acquaint our people here with what has been accomplished in the United States in the way of musical progress than any other event in years.

Considering his plea that we should encourage our own artists when they have merit, it was certainly *appropos* that the night before he gave his main address on the Musical Independence of the United States, two American artists, Louise Homer and Albert Spalding, gave a concert to a sold-out auditorium and an enthusiastic audience, with hundreds turned away, many of whom had come from a long distance.

Given a Reception

Mr. Freund reached here on Sunday afternoon, and in the evening was given a reception by Mrs. C. T. Crocker at her handsome home on Prospect Street. Members of the Practice Club and other guests were present. At the reception Mr. Freund made an informal address

and told of the character of the work he has been doing throughout the country. He illustrated his talk with interesting anecdotes.

On Tuesday morning, by invitation of the principal, Mr. Freund went over to Leominster and spoke for nearly three-quarters of an hour at the high school. He was accorded a splendid reception, and at the close of his talk, the young people applauded for several minutes.

On Tuesday night he gave his well-known address here under the auspices of the Teachers' Association, before a large, appreciative and distinguished audience in the Assembly Room of the High School.

He was introduced by President Harry W. Leland of the Teachers' Association. He spoke for two hours and a half, was listened to with the closest attention and was rewarded, at the close, with long continued applause.

Praise for Local Choral Society

In the course of his address he referred to local musical conditions and gave high praise to the Choral Society, of which Mr. Coffin is the leader.

Mr. Freund spoke of the high class of music that was to be heard in many of our churches, and particularly mentioned Herbert C. Peabody, the organist of Christ Church, whom he said he considered to be one of the leading organists in the United States.

He thanked the press for the great encouragement they had given him in his work, and the large space accorded him.

He expressed his satisfaction that native artists, Miss Louise Homer and Mr. Spalding, two Americans, had had such a splendid attendance at their concert the preceding evening.

On Wednesday morning, before leaving for Providence, at the invitation of the principal, he spoke to between seven and eight hundred of the high school children, and at the close was rewarded by the school cheer, which is very rarely given, even to the most distinguished speakers.

Before his address before the high school children, a mixed orchestra played as the various classes marched in.

Mr. Freund, in his talk, referred to the great satisfaction that he had in noting that young women played in an orchestra with the young men.

Women in Orchestra

He said it was sad to reflect that a girl who became proficient as an instrumental musician could not earn her living in a first class orchestra, but had to be relegated to the vaudeville stage, or be satisfied with teaching, and maybe an appearance at a concert or two.

He said he believed that if the high schools led in this regard, it must ultimately effect a great change in public opinion.

The young people also sang for Mr. Freund to show their proficiency in chorus singing.

Opinions of Local Press

The Fitchburg Sentinel said:

"Mr. Freund is devoting all the time he can spare from his duties to preach the doctrine of American music, and he has been very successful so far. He has given very generously of his time and he has already had the satisfaction of seeing good fruit borne from it."

The Fitchburg Daily News said:

"Those interested in Mr. Freund's coming feel that he should be heard by a capacity audience, as the public of Fitchburg is assured of one of the finest lectures on music that has been given in several seasons."

A correspondent in a letter to the editor of the Daily News said:

"John C. Freund is an editor and publicist of national reputation, an educator who is known from one end of the country to the other, in the larger cities."

In a review of Mr. Freund's address, the Fitchburg Daily News said:

"The outstanding quality of Mr. Freund's lecture is the enthusiastic sincerity which characterizes everything he says. His talk was exceedingly interesting."

Bernardo Jensen

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CHORUSES 3000 MILES APART JOIN IN CONCERT

"Hello, New York!" Sings Ellis Club of Los Angeles Over the Telephone in Reply to Greeting of Mendelssohn Glee Club in World's First Transcontinental Program, Which Is Feature of Latter Society's Golden Anniversary Dinner



Photo by Drucker & Co., N. Y.

A Small Portion of the Big Crowd at the Waldorf-Astoria, New York, Listening to the Singing of the Ellis Club in Los Angeles. The Tables in the Center Are Those Occupied by the Active Members of the Mendelssohn Glee Club, and the Occasion Is Its Golden Anniversary Dinner

OUR grandchildren will doubtless see nothing epoch-making in a concert given jointly by one chorus in New York and another in Los Angeles and heard simultaneously by audiences in both cities. Yet that phenomenon impressed two such gatherings with a sense of the miraculous on Feb. 9, when the Mendelssohn Glee Club of New York introduced the world's first transcontinental concert as a feature of its golden anniversary dinner. This dinner was held in the ballroom of the Waldorf-Astoria. There the members of the Mendelssohn

Glee sang across the telephone wires to their colleagues, the members of the Ellis Club of Los Angeles, who reciprocated in like manner.

So quickly do Americans accept any world discovery as an established fact that the New York audience, which at first marveled at the new experience, finally took it almost as a matter of course. In this demonstration the transcontinental line was used for the first time to carry the sound of a large number of voices across the continent. The eastern end of the line was in the ban-

quet room of the Waldorf, while the western end was at the Gamut Club in Los Angeles, where the Ellis Club had assembled a gathering of 500. The wire distance between New York and Los Angeles is 3875 miles. To send the voices across this great space a special telephone transmitter, about two feet in length, nine inches in diameter and highly sensitized, was used at the Waldorf. The demonstration at the eastern end was in charge of H. W. Casler of the New York Telephone Company, who directed the proceedings through a regular desk

'phone at the speakers' table. Mr. Mason had charge at the Gamut Club.

Exchange of Solos

Mr. Casler first established connection with the successive cities on the line as follows: Pittsburgh, Chicago, Omaha, Denver, Salt Lake, San Francisco and Los Angeles. The first musical shot that was fired in this telephone skirmish was when Harvey W. Hindermeyer greeted Los Angeles with the Ziegfeld Folies hit, the "Hello, Frisco," which embodied the spirit of the occasion, even if it did not name the exact western terminus of the line. Mr. Hindermeyer took his position a foot or so from the big transmitter, much as if he were making a talking-machine record. Right back came the reply from Mr. Bemis of the Ellis Club:

"Hello, New York, Hello!"

Although the New York diners could not tell how Mr. Hindermeyer's song sounded at the other end, they could form an idea of it from their own hearing of the reply. The effect was almost identical with that of a phonograph record, only farther away. For instance, there was the same reproduction of the vibration of the voice, and when the piano accompaniment was heard, here and there, at all this great distance, it had some of the sound of an instrument of which the strings are plucked, similar to the reproduction which the talking machine frequently makes of the piano's tone. The voice came quite clearly across



The Program Artist's Idea of the Physical Exhaustion of Conductor Koemmenich and Accompanist Baker Resulting from Carrying Through the World's First Transcontinental Concert at the Mendelssohn Glee Club Dinner

[Continued on page 6]

CHORUSES 3,000 MILES APART JOIN IN CONCERT

[Continued from page 5]

the wire from Los Angeles, and it was only the words which were now and then indistinct—that is, the sung words. The remarks of the speakers in Los Angeles (which were made into an ordinary transmitter) floated into the Waldorf as distinctly as if they had been spoken no farther away than Montclair. It was the words sung into the big transmitter which did not come out so crisply. Evidently, then, this long-distance concert idea will be even more practicable when the device for transmitting the sung tone is farther perfected.

After a greeting between the two toastmasters, Frederick A. Stokes, of the Mendelssohn, and Judge Walter Bordwell, of the Ellis Club, the Mendelssohn Glee members grouped themselves in front of the transmitter—many of them several feet away—and sang Bullard's "Stein Song" to their audience in Los Angeles. At the end there came back a protracted sound which resembled the patter of rain upon a roof.

Said Mr. Casler to his confrère in Los Angeles: "How did that 'Stein Song' sound to you?"

Replied Mr. Mason: "You could tell that we enjoyed it from our applause." This rain patter, then, was the applause.

Conversational By-play

Next the two club presidents exchanged congratulations—Howard S. Borden of the Mendelssohn and James Slauson of the Ellis Club. Then followed an exchange of solos, Clifford Lott of the Ellis Club singing "Israfil," with Schumann's "Two Grenadiers" sung as a reply by Frank Croxton, who appeared in place of Herbert Witherspoon, kept away by illness. In the solos the New York diners detected sometimes an alien sound across the wire, a sort of overtone, which made the solo seem at that point like a duet with a soprano voice unexpectedly interpolated. Further solos were "The Drummer Boy," sung by Reed Miller with such stirring effect that it must have been reproduced tellingly in Los Angeles, and "Oh! Golden Sun," delivered by G. Hayden Jones of the Ellis Club. These songs followed conversational by-play between Job E. Hedges and J. S. Mitchell, president of the Los Angeles Chamber of Commerce, and between the two conductors, Louis Koemmenich and J. B. Poulin.

A further test of the possibilities of choral singing at long range was made with the singing of Kremser's "Hymn of Thanksgiving," by the Mendelssohn Glee. From the extended "applause" the New York gathering deduced that this must have carried well to the Los Angeles hearers. In this number and the "Stein Song" the chorus discarded the four-part harmony and sang in unison, for it had been found in a rehearsal of this strange concert that the parts did not reproduce well. When a chorus of 100 singers replied for the Ellis Club at the close with "The Lost Chord" this also was sung in unison. One could hear the melody clearly at the New York end, but the volume was not large.

Hear Phonograph Record

Another experiment and on a different basis was the hearing in New York of a phonograph record played in San Francisco, of "The Star-Spangled Banner," by Sousa's Band. The New York gathering stood while this was played, and there was nothing incongruous about the action as the record sounded very natural, although played over 3000 miles away. However, in the climax, "In the land of the free," the high tones of the melody failed to sound out against the other parts.

Another aural novelty was the hearing of the roar of the Pacific Ocean by means

of a receiver placed on the Seal Rocks beneath the Cliff House on San Francisco Bay. This sound, however, and that of the applause required a "program" in order that the hearers might know what they were intended to signify.

"Good Night" Roll Call

An understanding of the rôle played by distance in defining the gradations of voices over the phone was gleaned from the "good-night" roll call of the cities along the route, in which the gathering heard, in rapid succession: "Good night, Mr. Casler, San Francisco. Good night, Mr. Casler—Salt Lake," and so forth, in a *crescendo* of tone power until New York was reached.

The telephone demonstration occupied somewhat more than an hour. Previous to this there had been speeches by Job E. Hedges and Rev. William Pierson Merrill, D. D., and a song by Reed Miller—the "Dar's Gwine to Be a Landslide" of Lily Strickland. The evening ended with singing by the Mendelssohn Glee under its gifted conductor, Louis Koemmenich, and with Charles A. Baker as accompanist. One of the numbers was "M. G. C.," written for the occasion by Mr. Koemmenich and Horatio J. Brewer, who has been three times president of the club. This club song is so virile and stirring that it should remain permanently in the repertoire of the Mendelssohn Glee.

K. S. C.

SORRENTINO DECLARES HE HAS FOUND A GENIUS

Tenor Enthusiastic Over "Vpice-tuner"
—An Explanation of His Temporary Retirement

Umberto Sorrentino, tenor, who has been "in retreat" for some weeks past, refusing engagements, has imparted the reason for his temporary retirement.

He has been perfecting himself in French rôles—in order to give refinement to his French diction. Because: "No matter in what country I sing," says Sorrentino, "Spain, France, Italy or America, the public prefers to hear me in its own language."

Mr. Sorrentino has already received several offers to go into opera.

In March, Mr. Sorrentino will take up professional activities again with a series of fourteen engagements. The tenor is enthusiastic concerning a genius whom, he says, he has discovered, a man with a marvelous faculty for "tuning" voices, as a skilful piano tuner would tune and "voice" a good piano.

"Who is this man?"

"Not yet. I'll say, however, that he lives right here in New York, and I will tell his name—if he will permit me. I am more than happy that I found him, for his is the brain I have been seeking for years. In addition to perfecting my English and French and extending my repertoire, I have been working steadily with him on tone-production."

WILL NOT PLAY IN CANADA

New York Symphony Society Cancels Bookings, Following Ottawa Protest

In view of criticisms published in Ottawa (Ont.) newspapers concerning the proposed visit to that city of the New York Symphony Orchestra, it was decided to cancel the orchestra's Canadian bookings. George Engels, manager of the orchestra, explained the action as follows:

"In view of the unrest created in Ottawa by the recent deplorable destruction of the Parliament buildings, and since articles in the papers in Ottawa have appeared protesting against the going to Canada of musicians of German birth, the Symphony Society of New York prefers to postpone the concerts in Ottawa and Montreal. The Symphony Society does not desire to give its many Canadian friends cause of worry, nor does it wish to aggravate an unfortunate situation by taking into the Dominion of Canada, at the present time, five German born musicians who are members of the orchestra, but who have not yet received their second American citizenship papers."

Victor Herbert was represented in vaudeville at the Palace Theater, New York, this week, by a company singing songs from some twelve of his operas.



Who is the teacher
of
Reinald Werrenrath
and
Paul Althouse?

ÆOLIAN HALL—NEW YORK
Friday Ev'n'g, Feb. 25th
at 8.15 P. M.

Recital by
ALOIS TRNKA
VIOLINIST

The Program Includes the
Mozart Concerto in E Flat,
Bach Chaconne, short pieces
by Joseph, Dvorak and Kolar
and Paganini's "La Cam-
panella."

MUSIC LEAGUE OF AMERICA
Æolian Hall New York



Dear MUSICAL AMERICA:

They had foregathered in great excitement. What was it they were discussing?

Was it the rivalry between Damrosch and Strinsky as to who should give the most compositions by Americans, this season?

Was it as to whether Pitts Sanborn of the *Globe* was just in speaking of Bodanzky's conducting of "Tristan" as being like Mrs. Winslow's Soothing Syrup?

Was it as to whether Farrar had cut out the word "obey" from the marriage ceremony?

Or, were they discussing Canada's threat to intern Walter Damrosch and his orchestra because of his German name?

Not a bit of it! What the crowd was discussing was the *contretemps* at the Sunday concert at the Metropolitan, when Mme. Zarska, the Bohemian prima donna, appeared in an extraordinary Paris creation, and just as she was about to sing and all eyes were upon her, she seemed about to disclose what Trilby called "the altogether," for the reason that her shoulder straps slipped or gave way, which caused some unfeeling person in the gallery to blow a police whistle.

And when, later, the lovely lady sang something about "Spring is here," before an audience that had waded through two feet of snow and a blizzard to hear her, the audience "broke" and joy was unconfined. The event was considered so important, that most of the critics referred to it, and, indeed, it found its way to the front page of the *Evening World* and other papers, as an item of supreme interest.

Thus, by the aid of recalcitrant shoulder straps, Mme. Zarska achieved a vogue which she had been unable to secure at her debut or at a later appearance, and get into what is, in newspaper parlance, called "leading news of the day."

I would not be at all surprised to hear that it had been telegraphed, through the Associated Press, all over the country.

It might appear to some that the affair was wholly trivial, but indeed it is not.

It gives you an idea of what many of the lights who conduct our leading newspapers consider "news."

Had Mme. Zarska sung like an angel from heaven, she would have received the usual kindly recognition. But when the few clothes that she had on began to drop off, the sensation was considered of nation-wide importance, and certainly of prominent local recognition.

I told you that Pitts Sanborn of the *Globe*, for whom I have a great deal of respect, because his writing is always interesting and often informing, was induced to suggest, because of the manner of Bodanzky's conducting, that "Bodanzky is the Mrs. Winslow of conductors," because he had conducted the audience into the arms of Morpheus.

In the first place, let me disagree with our friend, Pitts, with regard to the aptness of the simile. Mrs. Winslow's Soothing Syrup has been publicly exposed and denounced in the columns of the *Globe*, the paper for which Friend Pitts writes, and therefore it should be "excommunicated."

In the next place, Bodanzky, in keeping the orchestra down, something I have contended for for years, is giving the

singers a chance, and he is not only doing that, but he is positively following the traditions as Wagner himself laid them down.

There are many who have an idea that Richard Wagner worked for the orchestra alone and desired it to be, at all times, not only prominent, but dominant.

This is not so, as those know who have read what he has written on the subject.

If Wagner had intended the voice to be of secondary importance, he never would have written the beautiful music for it which he did.

Now, it was "your Uncle Dudley" who raised this question two seasons ago, when Toscanini was at the conductor's desk, and permitted the orchestra to go it for all it was worth, so that there were times when you positively could not hear the singers at all.

And it was "your Uncle Dudley," who, dwelling on this point week after week, much to the disgust of protesting Toscanini admirers, finally brought some of the other writers for the press to a similar point of view.

So that this season the singers have positively had a better show at the opera than they have had for years.

The reappearance of Geraldine Farrar in "Tosca," the other night, was awaited with unquestioned interest by opera goers and music lovers. The report of what happened will certainly be anxiously awaited by her large following all over the country.

As usual, the expected did not happen.

In the first place, Milady sang and acted, after her first evident nervousness, better than she has done for a long time. Even if, as all the critics agreed, she does weigh 15 pounds more!

Who weighed her, I wonder?

In the second place, she did not get the enthusiastic welcome that she and her friends expected. In fact, to be frank about the matter, had it not been for the claque and a few devoted friends, her reception, even after the second and third acts, would have been cold.

The best account in the daily press of what happened, I think, was given by Pierre V. Key, in the *New York World*. He said:

"Had she been an unknown operatic debutante, her appearance in the title rôle of Puccini's 'Tosca' could scarcely have caused less commotion among the many hundreds who on other occasions have become enthusiastic. * * *

"The most perfunctory patter of gloved hands, and from a very few persons, greeted the prima donna at her first act entrance. And when the curtain fell on the scene a general listlessness seemed to have settled over the assemblage.

"It is difficult to recall a similar moment productive of such indifference. The first four curtain calls that Mme. Farrar shared with Martinelli and Amato were half forced, but they could not have prompted greater surprise than the faint recognition which was accorded the soprano when she came out to face her auditors alone."

Less frankly, but in similar tone, the critics of the other daily papers dealt with La Geraldine's return. All express surprise at being unable to account for the situation.

I do not think it needs any Sherlock Holmes to diagnose the case.

To begin with, however, let me say that "Tosca" is not one of Miss Farrar's best rôles. She lacks the distinction and passion of a Bernhardt, and cannot equal other artists at the Metropolitan in this rôle, notably Destinn and Emma Eames, who have appeared to greater advantage.

The fact of the matter is, that with her strenuous efforts to keep in the lime-light, La Geraldine has lost much of the respect and good will of the public, which she at one time enjoyed.

It is not that in Chicago she declared herself as strongly pro-German in all her sympathies.

It is not because she went into the "movies," for, as she said herself, "why not make hay while the sun shines?"

It is not that, having issued various pronouncements on the subject, that art and marriage are incompatible, she changed her mind, it being Leap Year, and proposed to Lou-Tellegen.

All that, I believe, would have been tolerated. It was her frank, almost brutal, public defiance of what the French very properly call "*Les Conventions*."

When La Geraldine put herself on record that she would not marry, because she had never met a man who could interest her for more than thirty minutes, and when, furthermore, it became known that she considered herself perfectly free to throw the handkerchief at any man whom she fancied, thousands of those who had held her in

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 10



Giorgio Polacco, the eminent and popular conductor of the Metropolitan Opera House, sketched by the cartoonist at the very moment of his greatest triumph, that is, when he said to himself, "I am satisfied with you Giorgio—you have done nobly!"

the highest regard as a woman, threw up their hands.

In order that one may not judge Milady harshly, let me add that for years and years, owing to the fact that La Geraldine always traveled with "Ma," thousands of young women, ambitious of success in the operatic or dramatic world, had looked to her as the standard bearer not only of hard-won success, but of that moral code in which we all believe, but few practice.

If, therefore, the audience was cold, and did not welcome our leading American prima donna with the cordiality which her friends expected and hoped for, it was simply because the lady had herself said and done those things which society, in its immaculate virtue, especially when it is on parade in the opera house, considers it right and proper to condemn.

Writing about "Ma" Farrar, who has traveled with La Geraldine for years, reminds me that the bond of sympathy there has evidently been broken.

"Ma" evidently feels that she is "out in the cold," for now that La Geraldine is Mrs. Lou Tellegen, "Ma" will no longer have the same opportunity of sharing her daughter's life, social and artistic vogue and triumphs.

I say that the bond of sympathy is broken, for I have it on absolute authority, that when it became certain that La Geraldine was to marry Lou Tellegen, "Ma," in the bitterness of her soul, exclaimed:

"I feel sorry for Lou! He is such a fine fellow!"

However, if La Geraldine has renounced her former creed that matrimony and art do not go together, her place has been promptly taken, in this regard, by Ganna Walska, the Polish

prima donna, who has broken her engagement to marry Lowell M. Palmer, Jr., because, as she says, he would not be a slave to her.

As she said the other day:

"I cannot think of marriage. To me art is everything. I like the stage better than any other thing."

"My husband must be my slave. It is hard to find men in this country who are willing to be slaves. They are most quick to offer themselves in marriage. They see you once on the stage, and ask you to wed them the same night."

"Everything in this country," continued Mme. Walska, "is done in a rush. I do not like that. The man should take time to come, and talk—and flirt—a long while before he offers himself. But no! One, two, three, married—and divorce after that."

Thus it is evident that we shall not lack, if the press is generous, for an apostle of the dictum that no prima donna can be successful if she is tied up with a husband.

This will, of course, enable Louise Homer to continue her propaganda in favor of her husband and the series of twins, which have been so long in pictorial evidence in the public prints.

Tarara! at the psychological moment, enters on the scene Lina Cavalieri, the beautiful Italian prima donna, with the dictum that artists should wed only artists.

By the bye—do you know that those who have seen Lina Cavalieri recently say that since her marriage to Lucien Muratore, the highly talented and distinguished French tenor, she looks younger and handsomer than ever? So that she is a living justification of her own argument.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Cavalieri's solution of the great question for the artist, "To wed or not to wed," is a rational and sensible one, especially where there is sufficient friendship back of the affection so that there is no opportunity for professional jealousy, particularly where the woman, woman-like, is sincerely interested in her husband's success, as La Cavalieri has undoubtedly shown herself to be.

Muratore, who has conquered Boston and Chicago, has yet to become sufficiently known in New York, to be estimated at his true value.

He is, in my opinion, one of the finest singers on the stage to-day, and an artist of exceptional ability.

Furthermore, he is a man of education who has worked hard, and of whom it can conscientiously be said that he has sacrificed much for his art.

He has had many opportunities just to make money, which, however, he has declined, when he believed it would interfere with his artistic career.

I understand that he is a man of considerable means, having been left a large fortune by a relative. But whether that is so or not, one thing is certain—that Muratore is bound, if he remains with us, to occupy a position of the highest distinction in the artistic world in this country.

Personally, he is a man of charming manner, wholly democratic and entirely free from the peculiar vagaries which so often characterize popular tenors.

Finally, he has the advantage of having, in his wife, a woman not only of artistic temperament, but of refinement, as those who know her intimately aver. Then too La Cavalieri has a very clear and businesslike head on her shoulders.

The situation at the Metropolitan, particularly with regard to Farrar, would have been wonderfully changed had poor, little Lucrezia Bori not fallen ill just when she had been scheduled to be the sensation of the season.

As I told you long ago, I felt assured that the management was grooming her for a sensational debut in "Tosca," and particularly in "Madama Butterfly," in which two rôles it was confidently believed she would be able to replace La Geraldine, in the affections of the public.

In the *New York Times*, a few days ago, I read a very interesting interview with the little Spanish prima donna, in which she said:

"You stand on the stage of the Metropolitan Opera House, facing a huge audience. You are singing very badly. You begin to hear hisses from the house. Then there are loud cries of displeasure. They increase in volume until they drown your voice, drown the orchestra, drown everything. Prompters, stage managers, impresarios shout at you from the cover of the wings to come off the stage. But you will not. You continue to sing in spite of them all. Then a man rises from the front rows of the parquet, puts on his silk hat, draws a revolver, and shoots you. You fall with a shriek. Then you wake up!"

To give an idea of what pluck she has, for she is only now just beginning to use her voice, slightly, a little every day, under the advice of her physicians, she has never complained. As she says herself, she has borne her trials patiently, quietly and never wept a tear.

Should she recover sufficiently to make a re-appearance before the season is over, she will be welcomed with open arms, for no one has deserved better of the public than she, and no one, certainly, has won its sympathy more in her affliction.

Enrico Caruso has reached the height of the ambition of many, in having been dined by the Lotus Club.

That involves, of course, making a speech. When I read the reports in the

papers that the distinguished tenor, on rising "with the coffee and the cigars," had exclaimed, with emotion, "This is the greatest moment of my whole life," I said to myself:

"Monsieur Billiguard, the press agent of the Metropolitan, has put one over on Caruso, for he never could have thought of such an expression of his own accord."

However, Caruso was happy, the Lotus Club men were happy, and all's well that ends well.

By the bye—there is one feature in Caruso's make-up that deserves to be known, and that is, his self abnegation when he is singing with other artists, especially if they are not in good voice, or have not as much voice as he has.

In this he does not resemble most of the tenors that I have heard in the long course of years. They generally went it for all they were worth, and looked to their personal success alone.

Not so Caruso!

When he was singing, the other night, with Barrientos, in "Rigoletto," what did he do?

Why he moderated the volume of his own voice, so that it should not outshine or overwhelm the lady's, even if there might be some detractors in the audience who would say that he is not singing with as full tone as they have heard him.

This shows that our friend is as considerate as a man as he is great as a singer and artist.

Henry T. Finck, the other day, spoke of the great Caruso as "Henry Caruso." Why?

Would the erudite critic of the *Evening Post* like to be publicly called "Enrico Theophilus Finck?"

The candle of Walter Damrosch's troubles is being burned at both ends. Hardly has he recovered from the shock of being publicly denounced in the *Vossische Zeitung* and other German papers, as "a renegade," on account of a garbled version of an interview in the *New York Times*, which had been cabled to Germany, than he was confronted with the threat of internment in Canada, with his entire orchestra, because of his German name, and supposedly German affiliations.

As Damrosch has shown, many members of his orchestra are not Germans at all, while most of the Germans in the orchestra are good American citizens. He, himself, as is generally known, has never expressed strong sympathy with the Germans in this war, though in what he has said, he has been very fair, and, indeed, politic.

Apropos de Damrosch, he took away the breath of his audience, the other day, by warning them to remain away from a part of an approaching concert. He said he proposed to perform a Schönberg chamber music composition, and that those who did not feel equal to listening to the cubist work, might forego that part of the program. He added that the doors would be closed during the interpretation of the Schönberg score.

His hearers applauded!

The other day one of our most distinguished lady pianists played in Boston, to a sum total of just twenty-nine dollars.

Those who knew this, promptly condemned Boston for its lack of appreciation.

Now, I happen to know something about this particular case, so I can say frankly that Boston is not to blame in the matter.

The lady did not get the necessary publicity.

As one of the most prominent local musicians in Boston said:

"Boston is peculiar; admitted! Boston is also conservative. Like all conservative cities, proper preparation must be made for an artist before the people will turn out, as a large number of those who go to concerts live in the surrounding suburbs. It is no easy thing, when the man comes home from business, to induce him to dress and turn out for a concert, but he will do so and take his women folk along when they are assured beforehand that the trouble and expense that they will be put to are warranted."

Writing of Boston reminds me that C. A. Ellis, the manager, has come in, as I once told you before, for a great deal of criticism, because of the high charge he is making for the services of his artists, notably for those of Fritz Kreisler, for whom, in some towns, he is reported to ask \$1,250 for a single appearance, while in larger towns he is said to demand as much as \$1,500, while Kreisler gets, so I am reliably informed, only \$750 for each performance.

Now, to the local musical organization or local manager through the country this seems disproportionate, especially as very little money is spent on Mr. Kreisler in the way of publicity and general advertising, by his manager.

Let us, however, be fair in the matter. Mr. Ellis, I believe, engaged Mr. Kreisler and guaranteed him one hundred concerts. That is to say, he guaranteed to pay Mr. Kreisler for his season, \$75,000.

Now, supposing Mr. Ellis could not place the whole hundred concerts?

Furthermore, there are at least some expenses connected with the tour, so that the situation is not quite as extreme as would appear on the surface.

At the same time, there is a growing feeling all over the country, especially in communities that are sincerely desirous of hearing the great artists, that the prices charged by the managers are too high, and that too much of the money that is paid, goes into the manager's pocket, instead of going into the pocket of the artist, especially in cases like that of Kreisler, where the reputation of the artist is already made, largely through the generous attitude of the press in the way of publicity, so that very little money is spent by the manager on direct advertising.

So sweet little Eleanor Painter, who has been appearing with so much success in "Princess Pat," has been forced to go to a sanitarium near White Plains, for a rest. She is suffering from a nervous breakdown, the result of singing eight performances a week during the long engagement of the Victor Herbert operetta at the Cort Theater.

I have expected this breakdown for some time.

Miss Painter, you know, came originally from Denver, and through the aid of friends was enabled to continue her studies in New York. Then she went to Berlin, where, for a long time she was a great favorite at the Charlottenburg Opera House, singing principal rôles. While getting much praise she did not get much money. Then she came to this country, as you know, under contract with Andreas Dippel and appeared in the "Lilac Domino." While the piece

did not make much of a hit, she did, and from that time, has been looked upon as a star in that particular line of work. Later she made the hit in Victor Herbert's piece.

Her story should be a lesson to all young singers, namely that there is a limit to human endurance, and that singing eight times a week, as she has been forced to do, is destructive to all artistic ability, as well of health.

These long runs are particularly characteristic of this country but detrimental to artists, in every way. In Germany, France and Italy the programs are constantly changed, so that an artist has time to recover and is not forced to wreck her voice, whether for a manager's gain or to please the public.

* * *

Dr. Earl Barnes, a psychologist of Philadelphia, has come into the limelight by making, at the meeting of the Cincinnati Woman's Club, a statement which has been telegraphed all over the country, to the effect that if you are a father and once had a good singing voice, but have since relegated it to the scrap heap, dig it out, take the baby on your lap and sing to it. If you don't succeed the first time, you will the second. Furthermore said the eminent doctor, "The return of father's voice in crooning lullabies to the baby is among the highly interesting phenomena of family life."

Of course, it is understood that just as you must first catch your hare before you can cook it, so you must first get your baby before you can croon to it.

Perhaps if you have no baby of your own you might borrow one on which to experiment and so provide "the highly interesting phenomena of family life" of which the worthy doctor speaks.

However, before a decision can be reached in the matter we must hear from the baby who is taken into papa's lap and has forced upon it, willy nilly, papa's dug up voice.

Until we hear from "snookums" Dr. Barnes' plan will not receive the cordial endorsement of

Your
MEPHISTO.

Historical Recitals Feature of Gabrilowitsch's Tour of America

OSIP GABRILOWITSCH, the eminent Russian pianist, is touring this season as far West as the Pacific Coast, and has made one or more appearances with practically every orchestra of importance throughout the country. His recital appearances—both alone and jointly with his wife, Clara Clemens, contralto—have kept him steadily engaged, and will continue to do so until the close of the season.

A most important and much-talked-of feature of the present year is a series of six Historical Recitals given by him in New York, Boston and Chicago. These recitals illustrate the development of piano music from the days of the clavichord and harpsichord to the present time.

A musician by instinct as well as by education, he has distinguished himself not only as a pianist of the highest type, but as a composer and conductor as well. Five times the great Russian has visited America, and each time his playing has made a profound impression.

SURPRISE FOR GODOWSKY

"Sheet and Pillow Case" Party Given for Pianist on Birthday Anniversary

When Leopold Godowsky, the pianist, returned to his home in upper Fifth Avenue from a visit to the motion pictures on Sunday evening he was astonished to find in the semi-darkness his large apartment inhabited by an army of white-garbed, mysteriously masked persons. There was a great shout of welcome as the pianist entered the door. It was his birthday anniversary and nearly a hundred of his friends took the occasion to surprise him by giving a "sheet and pillow-case party" in his honor.

Among the guests were Walter Damrosch, Artur Bodanzky, Alexander Lambert, Mr. and Mrs. Josef Hofmann, Mr. and Mrs. Vernon Stiles, Rudolph Ganz, Hans Heinz Ewers, Emerson Whithorne, Belle Story, Louis Siegel, Mr. and Mrs. R. E. Johnston, Anna Fitzu, Mr. and Mrs. Theodore Bauer, Maurice Halpern, Sigmund Spaeth, Julia Hostaeter, Lilli Petschnikoff, Arthur Argiewicz, Yolanda Mero, Hermann Irion, Mr. and

The playing of Gabrilowitsch is described as broad, full of sympathy, warmth, romance and charm. His appeal is always to the best, an inspiration free from sensationalism, but stirring and uplifting.

Gabrilowitsch was born in Petrograd in 1878. His father was a well known jurist of the Russian capital. His brothers were musical, and one of them was his first teacher. Later he was taken to Anton Rubinstein, who was so deeply impressed that he earnestly urged a career as a virtuoso. Accordingly, the boy was entered in the classes of Victor Tolstoy at the Petrograd Conservatory, which at that time was under the supervision of the great Rubinstein himself. His frequent personal conferences with the latter Gabrilowitsch has always regarded as inestimable value. From Petrograd he went to Vienna, where he studied for two years with Leschetizky, another great personality to whose influence much of his subsequent success is credited. Tours of Europe and America served to bring him into prompt recognition.

Mrs. B. Neuer, H. O. Osgood, Alexander Saslavsky, Theodore Stier, Carl Friedberg, J. P. Blake and Emilie Frances Bauer.

Dinner in Honor of Luca Botta

Luca Botta, the Metropolitan Opera tenor, was guest of honor at a dinner given Feb. 13 at the Italian Gardens Restaurant in Broome Street, New York, to celebrate his recovery after an operation on his leg. Dante Del Papa, who sang in opera twenty-five years ago, sang several of the arias that Mr. Botta sings to-day at the Metropolitan.

Merle Alcock's Concert Appearances

Merle Alcock, the popular young concert contralto, appeared with Florence Hinkle and an orchestra from the New York Philharmonic Society, in a concert at the Fifth Avenue home of Henry Clay Frick on Jan. 25. Mrs. Alcock will appear at Maplewood, N. J., on Feb. 25; in New York on March 2; in Montclair, N. J., on March 7, and at Syracuse, N. Y., on March 27.

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ACCUSES OUR VOCAL TEACHERS AND PUPILS OF "LACK OF PREPAREDNESS"

Mme. Regina de Sales Finds American Voices Easily Responsive to Proper Training but with This Asset a Tendency to View Artistic Career without the Required Seriousness and Determination

RETURNING to her native country after an absence of a number of years, Mme. Regina de Sales, the distinguished teacher of singing, has found a great many things to interest her in the present development of musical life in America. She was born in the Middle West, and went to Europe as a young girl for study. She remained there and gained a place of distinction in various musical centers, such as Berlin, Munich and Paris, as an artist and teacher. Her training in opera equipped her to give her pupils instruction not only in singing but in the various rôles and she included among her pupils many who filled positions of prominence in the great opera houses of Europe.

Mme. de Sales is thoroughly American and patriotic to a degree, in spite of her long absence from this country. She has been greatly impressed with the liberal patronage of musical events here as indicating that Americans really do love music.

"When I was compelled to give up my Paris studio, on account of the war," said Mme. de Sales, "I turned my eyes to America as upon a land of promise. Since my arrival I have had time to observe much. Many of my hopes have been realized.

"I find conditions here very different from those in Europe, and I am frank to confess that some of these conditions here seem to me to be unfortunate. The two factors that have impressed me most forcefully are the great lack of comprehensive and experienced instruction and the desire to make money as the chief aim of students who are loath to equip themselves thoroughly in order to create a demand for their services, preferring to seek engagements first and prepare for them afterwards.

"In Europe the very reverse is true. No pupil is considered prepared to seek an engagement until able to fill that engagement satisfactorily. To overcome these factors with my own pupils, I have experienced uphill work. I have never indulged publicly in the exploitation of my own methods and achievements, but I find in America that those who have something to say or to give must let it be known.

Lack of Preparedness

"Without seeming unfriendly to any with whom I may disagree, I must first deplore the great lack of preparedness in teachers and in pupils. I find the American voices splendid and easily responsive to proper training and development, but I also find a tendency to view a career of art without the required seriousness and determination.



are taught first how to sing, and when they know how to sing, they are taught songs. Therefore, when opportunity comes, few American pupils are ready, and that is one of the reasons, I judge,

Mme. Regina de Sales (Center) and Her Son, Reginald, with Mrs. M. A. Pearfall, Leaving Savannah



On a Plantation Near Macon, Ga.; Standing in Rear: Mrs. Walton Lamar, Mme. de Sales, Gladys Parker Whelese, Mrs. Grace, Walton Lamar; Seated, in Center: Mrs. Blount

"To my great astonishment, I have learned that certain schools and conservatories award teaching certificates to those who have merely taken a prescribed course of study and launch them into a studio to teach without any experience whatever. Of course, such a procedure is contrary to my views and also to the methods employed in Europe. Institutions here in America do not seem to realize the awful mistake of certifying to one's ability to teach without sufficient preparation.

"There are proficient instructors in America. From my associations with teachers and pupils, I find that the former are one-sided in many instances. Some teachers get hold of a good idea and concentrate upon that idea, but, like a doctor with only one medicine, they cannot expect to be successful. Then there is the teacher who does not have broad ideas or a big conception of art and who is not an all-around musician. Moreover, the element of superficiality is very prominent in America. Pupils think they are finished, and teachers permit them to think so, long before they have reached a stage of proficiency.

"In America, pupils take lessons in order to learn songs. In Europe pupils

why not more Americans are to be found in opera houses. Another important matter that has come to my attention is the carelessness with which some teachers, merely by a word or attitude, shatter the prospects of a prospective student and also the nonchalance with which some teachers give advice and tamper with the voice.

Possibilities in Every Throat

"There is something good in every throat. It only requires skill to find it and develop it. That is the mark of a competent teacher. Any so-called teacher who ruins a voice or throttles an ambition is not a teacher but a charlatan. I have one pupil who came to me in tears stating that a very prominent New York musician had told her that she had no voice and would never be able to sing. He did not give her a fair trial or endeavor to ascertain whether she really had either voice or talent. This young lady is making excellent progress, and, even after a few months, is doing very well. Another girl was induced by a teacher to leave a successful light opera career on his promise to make her a grand opera star. Instead of fulfilling his promise, this teacher ruined the voice.

"I am inclined to believe that such conditions are rather the exception than the rule, but, of course, first impressions always bring out the defects of anything under observation. I sincerely hope the time will soon come when American vocal teachers will not have to combat the prejudice which has arisen against them because of the inexperience and unjustified methods of those who have gone into the teaching business to make money, disregarding the ultimate outcome in respect to those who have trusted their precious voices to them."

ROCHESTER FESTIVAL CHORUS IS HEARD

Two Hundred Singers Take Part—Mannes Concert for Children of Public Schools

ROCHESTER, N. Y., Feb. 3.—The two large musical events of the week have been the Festival Chorus concert, at Convention Hall on Sunday afternoon, Jan. 31, and the two concerts given by David and Clara Mannes in the morning and afternoon of Tuesday, Feb. 1.

The Festival Chorus took the place of the Park Band in the series of Sunday afternoon concerts given under Mayor Edgerton's auspices during the winter, and the hall, which holds three thousand people, was packed.

The principal number on the program was Mendelssohn's unfinished opera, "Lorelei," which was new to Rochester. The chorus did it well, with the assistance of Mrs. Lulu Gates Bootes in the solo parts. About 200 members of the chorus took part in the concert, and the singing was done with great precision and nicety of shading.

The two Mannes concerts were both under the auspices of the Tuesday Musicale Club. The morning recital was given at the Regent Theater to the club members, who filled the house and gave Mr. and Mrs. Mannes a very cordial reception. Their delightful ensemble playing and well chosen program was above all criticism. In the afternoon, in celebration of the twenty-fifth anniversary of the Tuesday Musicale, the school children of Rochester were treated to a Sonata recital by Mr. and Mrs. Mannes in a program suited to their youthful ears. The children took part in the program with two offerings, under the guidance of Mrs. Elizabeth Casterton, supervisor of music in the public schools.

Other events of the week were a recital by Bedrich Vaska, 'cellist, at the Century Club on Wednesday morning, Feb. 2, with William Sutherland at the piano; a concert by the Brick Church Quartet, Lena L. Everett, soprano; Mrs. Eugene Chidsey, contralto; Harry Thomas, tenor; Henry L. Schlegel, bass; under the auspices of the Tuesday Musicale Extension Committee at No. 28 School; another concert in No. 9 School, under the same auspices, with Mrs. Edwin S. Mix, Mrs. Derwood R. Fleming and Marvin Burr as soloists; an organ recital by Alice Carlotta Wysard on Tuesday afternoon, Feb. 1, at the Second Baptist Church, assisted by Mrs. E. S. Mix, soprano, and Arthur Wallerstein, violinist, and a salon concert in the Edwards Store on Friday afternoon, Jan. 28. The artists were Lillian Utz, pianist; Helen Bastianelli, 'cellist; Irene Ingmire Hollis, contralto, and Alice Carlotta Wysard, accompanist. M. E. W.

Gatty Sellars, the English organ virtuoso, gave a program at the Second Presbyterian Church of Washington, Pa., on Jan. 30. He played to a filled house.

LYDIA LINDGREN

DRAMATIC SOPRANO

CHICAGO GRAND OPERA COMPANY 1915-1916

CONCERTS and RECITALS

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JULIA CLAUSSEN'S

SUPREME ART



Photo by Matzene, Chicago

NEW YORK AND CHICAGO TRIBUTES

"She was in good voice and sang with dramatic fervor German, American and Russian songs. Her voice is unusually large and particularly good in the upper register, while it is more flexible than the average contralto voice. In German Lieder of Beethoven, Hugo Wolf, and Schubert, she displayed a smooth singing style and a real talent for interpreting songs. She made a decided success with her hearers."—New York Herald.

"Mme. Claussen has not been heard here for two seasons, but yesterday she renewed the impression she had made previously of being a well-schooled singer with a voice of rich quality. She is at her best when the dramatic and impressive qualities in her voice are allowed their full expression by the music in hand, but she did justice to the florid music of Meyerbeer's aria."—Mr. Richard Aldrich in New York Times.

"Mme. Claussen sang her numbers with an opulent display of voice and dramatic energy."—W. J. Henderson in New York Sun.

"To an extraordinary voice she adds admirable qualities of interpretation. The effectiveness with which she sang things in every way so different as Schubert's 'Erlkönig' and the prison air of Fides from 'The Prophet,' indicates her versatility."—Pitts Sanborn in New York Globe.

"Mme. Claussen is almost unique among contraltos in preserving a characteristic quality of tone even in her high notes."—The Evening Mail.

"Her voice is indeed a lovely one; the high notes are particularly striking. They are of sparkling quality and ring true and firm. She sings with feeling and intelligence and her work altogether was interesting and deserving of high praise."—New York Morning Telegraph.

"Mme. Claussen is one of the great singers of the generation. She is great in every category of the art of Song. Her voice is of lovely quality, its range seems almost unlimited, its intonation is always of complete purity. Best of all, when she colors a tone, it remains a musical tone. Nearly

all singers attempt to do this, but many do not succeed."—Chicago Daily Journal.

"No one to present knowledge has ever suggested that Mme. Claussen's voice is not perfected as a means of expression. It is one of the world's choice treasures, and because of its excellence the critical auditor tends to examine with care the interpretative power of the singer, which shares with the quality of the voice the praise or blame that a recital of lieder may bring."—Chicago Daily News.

"Mme. Claussen did many fine things in her recital at the Blackstone yesterday afternoon, giving the meaning of the texts with appreciation, bringing out the spirit of the music with intuitive feeling, but as I listened to her it was impossible not to realize how all of this was glorified through the beauty of the voice itself and her voice knowledge of how to sing. She is one of the rare artists who are quite as much at home in the recital hall as upon the stage of the opera."—Chicago Evening Post.

"She possesses not only a voice richly colored as to its tone, but the brains and the musicianship wherewith to bring the liveliest pleasure to listeners who believe that there is much more to fine singing than notes."—Chicago Herald.

"Mme. Claussen is one of the few opera singers who are not a disappointment in the recital hall. Her tone stands the severer test with success: her interpretations of lieder and of such operatic excerpts as the 'O Pretres de Ball,' from Meyerbeer's 'Le Prophète,' are convincing, even without the adventitious aids of costume and stiff-jointed pantomime. The Schubert songs ('Fruehlingsglaube' and 'Erlkönig') she sang beautifully, after the classic patterns. For encore, Brahms's 'Sapphische Ode' brought deep delight—and not since Mme. Schumann-Heink's perfect interpretation of these wonderful pages some seasons ago have we heard so close a second. Slow in tempo it was, but of a remarkable legato and an equally remarkable smoothness of tone."—Chicago Tribune.

1915-16 Management, ALMA VOEDISCH, 3941 Rokeley Street, Chicago, Ill.

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BIRMINGHAM ARION CLUB GIVES FIRST CONCERT



Arion Club of Birmingham, Ala., Rienzi Thomas, Conductor

BIRMINGHAM, ALA., Feb. 12.—The first public appearance of the Arion Club this season took place recently at the Jefferson Theater, under the leadership of Rienzi Thomas. During the year the club has added many new members, and the program given showed that there has been a gratifying improvement in

ensemble work and that the club is living up to the high standards of former years. The assisting artists were Robert Lawrence, baritone; Prudence Neff, pianist, and Robert Doleigi, violinist.

Among other interesting musical affairs was the third in the series of Sunday afternoon concerts, given by Mrs. J. E. Frazier, when Edward Bingham, basso profundo, presented a most inter-

esting program, that was enthusiastically received.

The Music Study Club, at its last meeting, gave a program from the works of modern composers. The program was given by Mrs. Marie Kern, Mrs. Mueller, Mrs. William Gussen, Mrs. Stephenson and Mrs. Hatter.

About twenty-five pupils of Sara Malam were presented in an excellent re-

cital last week. Another studio recital of interest was that at which Miss Schollar presented a large class of pupils.

One of the greatest treats of the season was the recital by Harold Bauer, pianist, at the Jefferson Theater, when an exquisite program of modern and classic compositions was presented.

A. H. C.

Extra Kilogram of Flesh Kept Marcel Journet from Trenches

CHICAGO, Feb. 5.—One kilogram of flesh is the cause of Marcel Journet's being in America instead of wading in the trenches in Flanders or the Woevre. He weighed one kilogram more than the maximum allowed by the French army regulations for a man of his height. Except for that he would be enduring the hardships of trench life somewhere in France, which Dalmores and other French singers endured. His son is now in a hospital recovering from a wound received during the French advance in the Champagne region last September.

Journet's appearance in grand opera in Chicago during the season just ended was not due to the extra kilogram, however, but to the Victor Talking Machine Company. The sturdy French basso had contracted to record thirty-eight solos for the company and to sing in duets and trios with other artists. Director Campanini of the Chicago Grand Opera Com-

pany found that the exigencies of war had deprived him of the bass with whom he had signed a contract and in despair he turned to the Victor company for help. The company was willing that Journet should come to Chicago if free to make records during the month of March. Mr. Campanini cabled to Journet at once, and Journet cabled back his terms. Mr. Campanini thought them rather high, but cabled in answer: "Your terms accepted if you come at once." The next morning Mr. Journet was on his way to America.

During the ten weeks of Chicago opera M. Journet sang in twenty-two performances: Twice in "Romeo and Juliet," twice in "Faust," twice in "Mignon," twice in "Thaïs," thrice in "Cléopâtre," six times in "Carmen," four times in "Monna Vanna" and once in "Don Giovanni." The records he will make for the talking-machine company include several patriotic songs, among them the Belgian, Italian, Serbian and Montenegrin national hymns, the "Chant du

Départ," the "Marche de Sambre et Meuse" and the "Marche Lorraine."

FARNSWORTH WRIGHT.

Singers' Club Repeats New York Program in Brooklyn

The Singers' Club of New York, which gave its first private concert of the season in Æolian Hall on Thursday, Jan. 21, repeated the program in the Brooklyn Academy Opera House, under the auspices of the Institute of Arts and Sciences of Brooklyn.

The soloists were Marie Stilwell, contralto; Albert Parr and Frederick Vettel, tenors, and Earl Tuckerman, baritone. The program was the same as that given in Æolian Hall, with the addition of two songs—"Glasses Up with a Shout," and "De Sandman"—which were included in the program by request. Earl Tuckerman, baritone, sang the solo part of "De Sandman," and his work was so enthusiastically appreciated that he was called upon to repeat the offering four times. The other soloists also did

their share in upholding the artistic standards set in previous appearances of the club. The choral numbers were sung most effectively.

Young People's Concert Attracts Large Superior, Wis., Audience

SUPERIOR, WIS., Feb. 12.—Besides scoring a distinct triumph in presenting a high class concert to the music-lovers of Superior, the Christian Young People's Union obtained funds with which to furnish a room in the Y.M.C.A. building as a result of the concert given in the auditorium of the Hammond Avenue Presbyterian Church on Tuesday evening, Feb. 1. A program of organ music was given by Mrs. W. S. Wingate, who was assisted by the Normal School Boys' Glee Club, Mattie Potter, soprano; Sarah Haronimus, violin; Esther Lindgren and F. G. Pettis in the duet, "A Musical Dialogue." The accompanists were Pearl Potter, Miriam Smith and Mrs. F. G. Pettis. Readings were given by Mary Shesgren of Duluth.

Engaged by JOSEF STRANSKY AS SOLOIST for the Spring Festival Tour of the NEW YORK PHILHARMONIC ROYAL DADMUN BARITONE

Mr. Dadmun's Coming Engagements Include:

- Feb. 22—Smith College, Northampton, Mass.
- Mar. 1—Mendelssohn Club, Albany, N. Y. (Return)
- Mar. 9—Williams College, Williamstown, Mass. (Return)
- Mar. 29—Detroit, Mich. (Recital)
- Apr. 7—Pittsburgh Male Chorus, Pittsburgh

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TENOR

Metropolitan Opera Company, New York

Press Comments

RHEINGOLD

"Johannes Sembach proved his versatility as a character actor by his *Loge*."—*New York Tribune*, Feb. 4, 1916.

"No such impersonation of *Loge* as that of Johannes Sembach, not overlooking the admirable one of Mr. Burrian, has been seen here since Mr. Van Dyck's, and as to voice, Mr. Sembach is the superior of both. Some really beautiful singing must be put to his credit yesterday."—*New York Evening World*, Feb. 4, 1916.

"In Sembach the Metropolitan Opera House has acquired a fitting successor to Van Dyck in the rôle of *Loge*. He sings it admirably and acts it equally well."—*New York Evening Post*, Feb. 4, 1916.

"Johannes Sembach's work as *Loge* is one of the finest bits of eccentric acting ever seen here, and vocally it was equally praiseworthy."—*New York Evening Telegram*, Feb. 4, 1916.

"Mr. Sembach's part as the fire god, *Loge*, was sung beautifully and generally well acted."—*New York Herald*, Feb. 4, 1916.

"It is not news that Mr. Sembach is the best *Loge* since Mr. Van Dyck. In fact, he is one of the best ever seen on the local stage, which has been benefited by the presence not only of Van Dyck, but also of Vogl, the original impersonator of the crafty fire god. Mr. Sembach was particularly effective yesterday both in acting and singing."—*New York Sun*, Feb. 4, 1916.

"Johannes Sembach made an excellent *Loge*."—*New York Press*, Feb. 4, 1916.

"The honors of yesterday's performance went to Johannes Sembach, who sang the part of *Loge*."—*New York Morning Telegraph*, Feb. 4, 1916.

WALKÜRE

"Mr. Sembach as *Siegmond* is one of the best of the contemporary German tenors, in voice and intelligence of acting."—*New York Times*, Dec. 17, 1915.

"Mr. Sembach in the rôle of the hero was splendid in appearance and triumphant in the vocally brilliant performance."—*New-Yorker Staats-Zeitung*, Dec. 17, 1915.

"The cast was probably the best that the Metropolitan could present, having Sembach as *Siegmond*, a rôle he sings with fine feeling and understanding."—*New York World*, Dec. 17, 1915.

"Mr. Sembach's *Siegmond* was characterized by its vocal purity and its intelligent declamatory liveliness."—*New York Deutsches Journal*, Dec. 18, 1915.

"Johannes Sembach as *Siegmond* imparted more than usual passion to their meeting, love making and elopement. The 'Spring Song' was well sung and the drawing of the sword from the tree had a thrill in it. Mr. Sembach conveys an impression of manliness in all that he does."—*New York Evening World*, Dec. 17, 1915.

"Johannes Sembach as *Siegmond* gave free rein to a German tenor voice of rare quality."—*New York Commercial*, Dec. 17, 1915.

Mr. Sembach has been engaged to sing the Tenor rôle in the performance of "ELIJAH" to be given in Boston next June.

Concert Direction: F. C. COPPICUS, Metropolitan Opera House, New York

PARSIFAL

"Sembach disclosed a simple and effective portrayal of *Parsifal* that is now accepted as one of the most satisfactory the Metropolitan has shown in years."—*New York World*, Jan. 1, 1916.

"Mr. Sembach brought out the visionary side of *Parsifal* excellently, both vocally and histrionically."—*New Yorker Herald*, Nov. 26, 1915.

"Mr. Sembach sang the rôle of *Parsifal* beautifully."—*New York American*, Jan. 1, 1916.

"*Parsifal* was sung and played by Mr. Sembach with youthful ardor and beauty of tone."—*New-Yorker Staats-Zeitung*, Jan. 1, 1916.

"Sembach in good voice once more was an admirable *Parsifal*."—*New York Press*, Jan. 1, 1916.

"Sembach sang the title rôle excellently."—*New York Herald*, Jan. 1, 1916.

"Mr. Sembach as *Parsifal* was in glorious voice, and the combination of power and sweetness was irresistible in its charm."—*Brooklyn Eagle*, Nov. 26, 1915.

"Mr. Sembach's impersonation of *Parsifal* is perhaps the most convincing we ever have seen. He looks the part, for he is a young and handsome man; he acts it with spirit and understanding, and he possesses the best German tenor heard in many a day. Indeed from no land for a long time has come such a voice as Sembach's, combining the best in two countries, the dramatic force of Germany, the vocal suavity of Italy, besides natural loveliness of tone. In *Euryanthe* last year he startled us with its lyric beauty, while nobody sings the 'Prize Song' more exquisitely. Yesterday it was eloquent with a deeper meaning, and one longs to hear it in other parts, above all on the victrola, that such a vocal organ may not be lost to the world."—*Brooklyn Union*, Nov. 26, 1915.

MAGIC FLUTE

"Again Mr. Sembach, the brilliant young German tenor, assumed splendidly the rôle of *Tamino*."—*Brooklyn Eagle*, Dec. 5, 1915.

"Johannes Sembach as *Tamino* was in fine form, singing with fervor and taste."—*Brooklyn Citizen*, Dec. 5, 1915.

"Sembach, the most beautiful tenor, either Latin or Wagnerian, of his day, sang the rôle of *Tamino*, despite its emptiness. It seems made for the lyric wonder of Sembach's exquisite tenor, which, in a German, continually delights and astonishes anew."—*Brooklyn Standard Union*, Dec. 5, 1915.

"Johannes Sembach was in glorious voice as *Tamino*."—*Brooklyn Eagle*, Dec. 5, 1915.

"Excellent, expressively, without weak sentimentality, without affectation, Mr. Sembach sang *Tamino*."—*New York Deutsches Journal*, Dec. 5, 1915.

"Mr. Sembach sang *Tamino* beautifully, doing full justice to the Mozartian Cantilena."—*New Yorker Herald*, Dec. 5, 1915.

MEISTERSINGER

"Mr. Sembach's *Walther* is one of the best heard here in recent seasons."—*New York Times*, Jan. 8, 1916.

"Last night's *Sir Walther* was the vocal aristocrat."—*New York Evening Sun*, Jan. 8, 1916.

"Sembach was perhaps the best *Walther* heard in recent years."—*Brooklyn Eagle*, Jan. 8, 1916.

"Mr. Sembach gives distinction to *Walther* and sings the music far more freely than would most German tenors."—*New York Tribune*, Jan. 8, 1916.

"Mr. Sembach is, with his heroic and youthful form, and the fiery song of his beautiful tenor voice, the ideal representative of the young knight."—*New-Yorker Staats-Zeitung*, Jan. 8, 1916.

"Mr. Sembach pleased everyone by his spirited impersonation of the young blond haired knight, and sang himself into the hearts of the listeners."—*New Yorker Revue*, Jan. 8, 1916.



AID IS SOUGHT FOR FRENCH MUSICIANS

An Appeal to Americans in Behalf of Destitute Families of Artists

An appeal to all music-lovers from composers who have been graduated from the composition classes of the Conservatoire at Paris was issued this week for funds to relieve the destitute families of musicians in France. Camille Saint Saëns, Gabriel Fauré, Theodore Dubois, Emile Paladilhe, Gustave Charpentier, Ch.-M. Widor, Paul Vidal and Whitney Warren constitute the honorary committee which has the fund in charge.

"The war has interrupted the work not only of the musicians who have gone to the front, but also of those who have not yet been called to the colors," the appeal reads. "Their families have, therefore, been left absolutely destitute, and in these sad circumstances we cannot but ask for means to go to their aid. The plight of some of these families is very pitiful, as they have been left entirely out of the general relief work done in France."

"The committee is anxious without delay to alleviate their distress and to contribute both morally and materially. There are few people into whose lives music has not brought great joy, and who therefore owe a debt of gratitude to those who have contributed so greatly to this pleasure."

The smallest gifts will be thankfully received. Checks should be made payable to Mary Bishop Harriman, of 10 East Fifty-eighth Street, New York.

HALL FOR LOUISVILLE CLUB

Bach Concert Room Dedicated with Appropriate Program

LOUISVILLE, KY., Feb. 6.—A unique organization in Louisville, the Bach Club, which is made up of pianists of solo abilities, dedicated its new concert room on Thursday with a recital. The new building adjoins the residence of Mrs. J. B. Speed, who has sponsored the club from its start.

The program appropriately opened with Beethoven's "Consecration of the House." The other numbers were Mozart's G Minor Symphony for two pianos, and a Bach Concerto and the "Tannhäuser" Overture for four pianos. The performers were under the baton of Karl Schmidt. The club members, in addition to Mrs. Speed, are Mrs. Verona Germon De Garis, Eugenia Goldstine, Etta Rosenfelder, Nellie Chase, Emily, Dembitz and Anna Hopper. H. P.

Maplewood, Mo., Hears Recital by Local Singer

MAPLEWOOD, Mo., Feb. 12.—A song recital by B. Eugene Lemen, was given at Baker's Hall on Saturday evening, Feb. 12, when Mr. Lemen was heard in a program that included the Prologue from "Pagliacci" and songs by Dix, Riker, Oliver, Fay Foster and Dvorak. Assisting the singer were Marie Terni, violinist, Mrs. B. Eugene Lemen, pianist, and Genevieve Albers, reader. The recital was given under the auspices of St. Augustine's Episcopal Church.

PAUL DUFAULT'S ART WILL BE WELCOMED AGAIN IN AUSTRALIA



Paul Dufault and Olive Kline Photographed at Lewiston, Maine

PAUL DUFAULT, the French-Canadian tenor, who has won ardent admirers in two hemispheres, will leave New York on March 22 for San Francisco, from which city he will sail on March 29 for his third tour of Australian and New Zealand cities. This season's tour will see Mr. Dufault at the head of his own company, under the management of Frederic Shipman.

Mr. Dufault has been appearing this season in a series of brilliant recitals, a notable one being his appearance with Olive Kline, soprano, in the municipal concert in Lewiston, Me., on Jan. 13, when the program was a memorial to

Franklin Holding, with whom Mr. Dufault was connected in his last round-the-world tour.

February appearances of Mr. Dufault have included the group of songs given on Feb. 11 at the Hawley Memorial service of the MacDowell Club, and the recital with Margarete Matzenauer, of the Metropolitan Opera Company, on Monday, Feb. 14, at the Copley-Plaza, Boston.

Early next month Mr. Dufault will sing in his native Canada, in a recital at Montreal on March 9, and, later, at Ste. Hyacinthe, Quebec. On March 15 he will be heard in recital at Troy, N. Y., his last appearance in the United States before leaving to gather new laurels in the lands of the Southern Cross.

MAY OBTAIN HIS RELEASE

Josef Lhévinne Has Hopes of Coming Here From Germany in the Spring

Loudon Charlton has received a letter from Josef Lhévinne stating that the Russian pianist is going to try late in the spring to leave Germany, where he has been detained since the outbreak of the war, so as to spend his summer in America, and devote all of next season to his long deferred tour. Mr. Lhévinne admits that there are difficulties in the way of the accomplishment of his purpose, but he has had assurances from persons of high authority that special efforts will be made in his behalf. In case Mr. Lhévinne does come, he will devote the summer to teaching.

Despite the fact that he has been compelled to remain in Germany, Mr. Lhévinne has nevertheless been granted many extraordinary privileges, and has been treated with great consideration. His concert activities have gone on uninterrupted throughout the season. He played a number of recitals in Berlin, and on Nov. 5 assisted in a concert in the Beethoven-Saal. On Nov. 19 he

was soloist with the Philharmonic Orchestra, playing the Liszt E Major Concerto, while on Dec. 2 in the same hall he played a two-piano concert with Mrs. Lhévinne, to an orchestral accompaniment under the baton of Professor Wendel. Several days later, he took part in a big charity concert in the Philharmonic. In January, Mr. Lhévinne had to refuse several engagements, as they were in conflict with return engagements filled in Buda-Pesth, where he appeared in four orchestral concerts.

At an entertainment given on Feb. 3 at the Plaza, New York, for the benefit of the Ambulance des Dames Américaines de Versailles, the artists included Mme. Frances Alda, who sang Russian songs in Russian costume, accompanied by the Russian Balalaika Orchestra.

OPERA TROUPE PAYS VISIT TO FLORIDA

Gives "The Bohemian Girl" in St. Augustine with Local Orchestra

ST. AUGUSTINE, FLA., Feb. 4.—The Boston English Opera Company presented "The Bohemian Girl" at the Jefferson Theater here on Jan. 27 to a fair house. The opera was well put on, and most thoroughly enjoyed. Joseph Sheehan, Mirth Carmen, Eleane D. Selim, Arthur Deane, Robert A. White and Philip Fein were the principals. The chorus work was good. A small orchestra was gathered together from the hotel orchestras and several local musicians contributed their services. E. R. Groff, the manager of The Jefferson, is being congratulated on bringing "The Bohemian Girl" to our city.

Portions of Handel's "Messiah" were given effectively by an augmented choir at Memorial Presbyterian Church on Jan. 26. Lyman P. Prior of Jacksonville conducted. T. Morley Harvey, the regular organist, presided at the organ, and the able soloists were Mae S. Mills, soprano; Mrs. T. M. Harvey, soprano; Daisy Wilson, soprano; Hildegard Muller, contralto, and Lyman P. Prior, basso. The choral numbers were well performed.

The St. Cecilia Club recently gave a recital in Fraternal Hall for the benefit of a very talented blind girl.

Frederick Self, organist at Trinity Episcopal Church, gave a very enjoyable recital in that church week before last. He was assisted by Mrs. Raymond Zimm, soprano, and Aaron Rosenfeld, violinist. F. H. Y.

HOMER AT ST. JOSEPH

Contralto's Artistry Wins Plaudits in Mrs. Hill's Series

ST. JOSEPH, Mo., Feb. 2.—A large audience at the Auditorium on Monday evening, Jan. 24, welcomed Louise Homer in song recital, the third number in the concert series being given this winter by Mrs. Francis Henry Hill.

Mme. Homer was best appreciated in the offerings that showed the wonderful richness and range of her voice, Bohm's "Calm As the Night," and two of her encores, "Dawn in the Desert," by Gertrude Ross, and "My Heart at Thy Sweet Voice," from "Samson and Delilah," giving the most satisfying evidence of her powers. The accompaniments by Mrs. Edwin Lapham were exceptionally fine.

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Mrs. JAMES K. PARR.
Hillsboro, Tex., Jan. 24, 1916.

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GODOWSKY GREETED BY MINNEAPOLITANS

Appears as Symphony Soloist—
Seagle and "Aladdin" Suite
Divide Interest

MINNEAPOLIS, MINN., Feb. 7.—Emil Oberhoffer and Leopold Godowsky were the leaders in a musical experience enjoyed by more than two thousand people on the occasion of the eighth symphony concert by the Minneapolis Orchestra. For the orchestra, Brahms's Symphony, No. 1, in C Minor, Op. 68, provided the leading feature. Its performance was worked out with skilful manipulation of detail.

Mr. Godowsky invited one's sincerest

admiration in his playing of the Tschai-kowsky Concerto, No. 1, in B Flat Minor. Scholarly understanding and refinement of finish, were among the qualities so well balanced by the pianist as to make deep appeal. The recently adopted "no encore" rule was suspended, with the result that Liszt's "Gnomes" and a Henselt Berceuse were added to the program.

Undaunted by "fifteen below" weather, Minneapolitans turned out in masses to hear the first of the third series of popular concerts by their Symphony Orchestra. Notwithstanding the popularity of the orchestra, it was granted on all sides that the particular attraction for the day was the appearance on the program of two former residents of Minneapolis, Oscar Seagle, baritone, and Frank Bibb, accompanist.

The program given was:

Turkish March, Moussorgsky; Overture to "The Impresario," d'Albert; "Americana," a Symphonic Suite, Kolar; Aria, "Non più andral," from "Marriage of Figaro," Mozart;

Song, "Chanson de la puce" (Song of the Flea), Moussorgsky; "Waldweben," from "Siegfried," Wagner; Berceuse and Praeludium, Järnfeldt; Songs—"Serenade Italienne," Chausson; "Lamento provençale," Paladilhe; "When I Bring to You Colored Toys," Carpenter; "Carnaval," Fauré; Two Caucasian Sketches, "In the Mountain Village" and "March of the Sardar," Ippolitow-Ivanow.

To many the "Waldweben" furnished the high point in the programmed orchestral numbers. Järnfeldt's Berceuse was largely in the hands of Mr. Czerwony, whose effective playing of the violin solo part gave it distinction. The very excellent viola playing of Karl Scheurer was well brought out in the opportunity offered in the Caucasian Sketches, also that of Gustav Boehle, English horn.

The burst of enthusiasm which greeted Mr. Seagle was significant of the feeling Minneapolis always has for its own, while the ovation accorded the singer at the close of his Mozart and Moussorgsky numbers bespoke an appreciation of the artist. In these and in the songs with piano accompaniment there was much to admire in the well-nigh perfect control which enabled the voice to meet quite simply the requirements of definite purpose and a highly-wrought imagination. The two encores were Horsman's "Bird of the Wilderness" and Fairchild's "A Memory." Mr. Bibb was in perfect accord with the singer.

A preceding popular concert was the occasion for bringing to Minneapolis Frances Nash, a young pianist of charm and a considerable degree of efficiency. Miss Nash made her appearance in Saint-Saëns's Concerto No. 2, in G Minor. Talent, musicianship and intelligent application made a combined appeal which brought gratifying recognition.

Edgar Stillman Kelley was given a prominent position in the performance of his Chinese Suite, "Aladdin," played for the first time in Minneapolis. Applause followed each of the four movements—in one of which John Ryder of St. Paul appeared as mandolin soloist—but it seemed more or less perfunctory, an impression which gained impetus in the general questioning at the close of the concert. The number made an impression, that is sure, but many wondered why an American should choose themes conceded to be so very un-American and, to the American ear, neither familiar nor beautiful.

Bessie Parnell Weston, pianist, gave an interesting program at a recent meeting of the Piano Section of the Thursday Musical Club. The twenty-four Preludes of Chopin constituted the program.

The Organ Section of the club met in the evening of the same day, Jan. 27, at Anoka, on which occasion the program was given by Mrs. Elvina Chenevert-Lawson. F. L. C. B.

The Best Musical Paper of the Day
To the Editor of MUSICAL AMERICA:

I inclose renewal of my subscription. I enjoy reading your valuable paper more than ever, and think it the best musical paper of the day. May you have even greater success this year in your plea for the uplift of music in America, than you have had during the past year.

Thanking you, I remain,

Most sincerely yours,

ORINA E. BRENNER.

Brooklyn, N. Y., Jan. 14, 1916.

MUSIC CREDITS IN PITTSBURGH SCHOOLS

Practical Way of Providing for
Them Worked Out—Adjust-
ment to Other Studies

PITTSBURGH, Feb. 14.—Private teachers in Pittsburgh are co-operating with the public school supervisors of music in seeing that the music work of pupils of the schools who are taught in private is accredited, and the innovation is attracting much attention, not only in this city but over the entire country.

Thirty-two credits are at present essential for graduation from the four-year high school course and twenty-four of these must be obtained by the ordinary studies in the school. Eight may now be had for successful music work done in large part or altogether outside the high school, with a teacher of the pupil's own selection. In this way the students' time and efforts are apportioned between and school and the music in such a manner as to give the best possible results.

Will Earhart is supervisor of music here, and, as a result of his efforts, the work in Pittsburgh is being taken as a model in many other cities. The teaching being done under the accrediting system applies to voice, piano, violin or orchestral instruments, so that a wide field is covered. Examinations are held twice a year, the examiners being the directors of music in the public schools and two disinterested musicians. The examiners are not informed as to the name of either pupil or music teacher.

In addition to the study of piano, voice or violin, students are required to follow a course in the theory, history and appreciation of music either in the high school or with the outside teacher. The result has been not only to create a much wider interest in music on the part of the pupils, but to give the outside teacher a much broader field of usefulness.

Ignace Paderewski appeared in concert here last week at Carnegie Music Hall and was given a hearty reception. He was in fine form.

Mrs. Catherine Louise King sang the rôle of Undine in Harriet Ware's lyric tone poem, "Undine," given its first performance last week before the Tuesday Musical Club, under the direction of James Stephen Martin, who has recovered from a recent illness. E. C. S.

Plunket Greene, the basso, has been singing again in Dublin.

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STRENGTHEN VITALITY OF JERSEY CITY'S MUSIC

Musicians' Club Relieving Conditions Which Cause Community's Teachers to Maintain Their Studios in New York—Standardization a Means to This End—Vital Influence of May Festival, Woman's Choral Society and Other Active Organizations—Music Work in Schools

JERSEY CITY, N. J., Feb. 11.—The all-absorbing topic in Jersey City's musical circles at present is the coming festival of the Jersey City Festival Chorus in May. The organization is under a board of advisors, consisting of such well known people as Moritz Schwarz, organist of Trinity Church, New York, and supervisor of music in public schools of Jersey City; Mrs. Blauvelt, organist of Emory Street Church; Lucy F. Nelson, president of Woman's Choral Society; Louis Dressler, organist and composer; Jessie Fenner-Hill, teacher of singing; Mary Currie Laterman and others of like prominence.

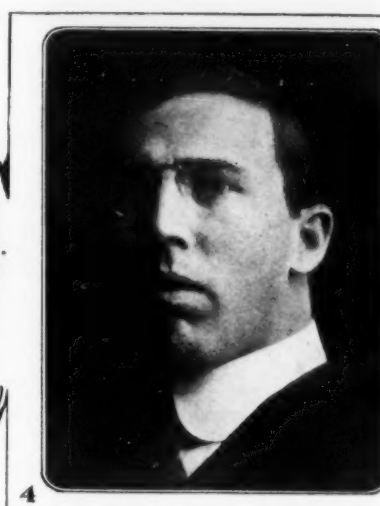
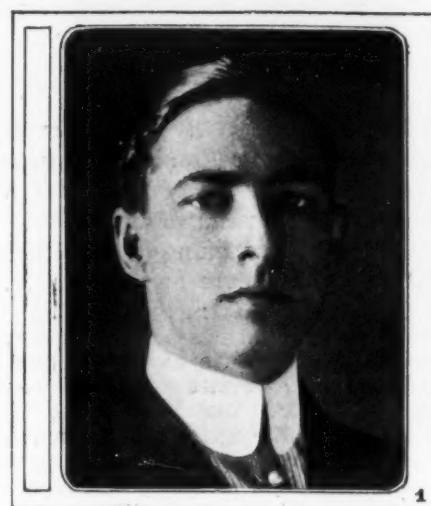
Most interesting programs have been planned for three evening performances and one afternoon. The opening on May 9 is to be "American Night," the three soloists being Anna Case, Merle Alcock and Frank Ormsby. Wednesday afternoon will consist of a "Children's Program," with assisting artists. Wednesday evening, May 10, will be "Opera Night," by the chorus, assisted by Margarete Ober, Allan Hinckley and Riccardo Martin. Thursday evening, May 11, will be "Tri-City Night," the choruses of Paterson and Newark joining with the Jersey City chorus in presenting the Berlioz Requiem, with James Harrod as soloist. On this night the local soloist is to be heard. This privilege must be won by competitive trial before the Advisory Board. All aspirants must be under twenty-five years of age.

Purpose of Society

Owing to its proximity to New York, with its numerous musical possibilities, Jersey City has suffered a certain apathy in its musical life, and in an effort to offset these conditions a club known as the Musicians' Society of Jersey City was formed. James P. Dunn is the president, J. Belle Boltwood treasurer, Henrietta Foster Westcott secretary. The purpose is to start a "get-together" spirit among the musical people of Jersey City and eventually to standardize teaching.

"We have here a population of 280,000," relates Mr. Dunn, "and yet, although we have in our midst musicians and teachers of greatest efficiency, nearly every one finds it necessary to maintain a studio in New York. Not that Jersey City is not musically appreciative, but it fails to recognize the monetary value of good instruction, and as a result compel an exodus of efficient instructors to a field more lucrative, as is instanced by Jessie Fenner-Hill, William H. Pagdin, Mrs. Blauvelt, Miss Boltwood, Miss Whitpen, Mrs. Westcott and others, all maintaining studios in New York.

"I believe the standardizing of teach-



ers would do much to remedy these conditions, and with that thought in mind a bill drawn by me is to be introduced before the New Jersey Senate by Assemblyman Gannon, a member of my choir and a most able legislator. The bill provides for a Board of Examiners before whom all teachers must appear and register within one year of the passage of the bill. At this time they must demonstrate their proficiency by passing an examination before the Board of Examiners. The leeway of a year enables everyone to prove their capability and sincerity of intention and so the unprepared and unfit would be eliminated."

Tribute to Mr. Freund

At this juncture Mr. Dunn paid a most eulogistic tribute to Mr. John C. Freund's increasing endeavor for the recognition of the American composer and musician.

Mr. Dunn is himself a composer of recognized ability. His "Bitterness of Love" is being sung throughout the country by John McCormack with marked success, and his "Annabel Lee" has been given by the Peoples' Symphony Orchestra of New York under Mr. Arens. He is likewise organist and choir director of St. Patrick's Church, having a choir of one hundred voices.

The Woman's Choral Society, under the direction of Arthur D. Woodruff, "master builder of choruses," will at its April concert complete the fourteenth year of the club's existence. Mrs. Talbot R. Chambers was the first president and founder of the club and was followed in turn by Mrs. H. Niese.

Mr. Woodruff's Aides

In speaking of the club Mr. Woodruff said, "The Jersey City Choral Society is to be congratulated on its very able board of officers, each of whom is unflinching in his zeal, while its president, Lucy F. Nelson, has been identified for many years with the very best musical interests of Jersey City, and wherever there is good music there Miss Nelson will be found. No tickets are sold and the associate membership supports the club. While it is a flourishing body financially and artistically, there is still a sad lack—we have no suitable auditorium in which to give our concerts. Formerly they were given in Elks' Hall, but this being an inconvenient place, we moved two years ago to the Hill, and since then have used Bergen Hall. The club now numbers 130 active members and this hall is inadequate in size. Our second and last concert for the season of 1915-1916, on April 10, will present Harriet Ware's 'Undine' as its chief work."

Roy Falconer, F. A. G. O. and concert

organist, is director of the Schubert Club. It was organized in 1886, with Victor Baier as conductor. The revenue of this club is devoted to philanthropy. In past years it maintained a scholarship fund. An extra concert given last year for Christ's Hospital met with such large pecuniary success that the club decided to make this its permanent charity, feeling it to be a broader field. The concert given on Dec. 7 had as assisting artists Estelle Wentworth and Allan Hinckley. At its next concert, April 25, Marie Morrissey will be the soloist. Dr. Gordon K. Dickinson, is president of the club.

Brings Noted Artists

The Women's College Club also is a factor in Jersey City's musical life, inasmuch as at its annual concert, given for a scholarship fund, it has been first in bringing to Jersey City such artists as the Kneisel Quartet, Mme. Gadski, Bispham, Kreisler and Paderewski. Mrs. Henry Spence is president.

Henrietta Foster Westcott is secretary of the Musicians' Society and teacher and lecturer on musical topics in the public schools of Jersey City, Rahway and Newark. She specializes in Indian song lore. "Rightly, too, I think," said Mrs. Westcott, "for is not that the really fundamental American music?"

The Tuesday Afternoon Club, Rita Smith, president, is a club devoting its energy to the developing of amateur talent, vocal and instrumental.

Orchestras in Schools

Moritz Schwarz, supervisor of music, is enthusiastic over the work of the High School Symphony Orchestra at a concert given Jan. 21, when they performed Beethoven's Symphony in C. Mr. Schwarz said: "These orchestras are vehicles for expression of the juvenile musician, and the pupils not only learn, but parents and friends have an opportunity to see and hear an orchestra which to many there present proved a genuine revelation. The public schools to-day place music in their curriculum side by side with the study of the three R's. From the start of the child's school life daily practice of the scale and analysis by

Some of the Leaders in Jersey City's Campaign for Better Musical Conditions: No. 1, James P. Dunn, President, Musicians' Society; No. 2, Henrietta Foster Westcott, Secretary, Musicians' Society, and Lecturer in Schools; No. 3, Lucy F. Nelson, President, Woman's Choral Society; No. 4, Roy Falconer, Conductor, Schubert Glee Club; No. 5, Jessie Fenner Hill, One of the Board of Advisors for Jersey City Festival

step, half steps and the various intervals which are the material make-up of melodies of which the scale is the basis, form part of the routine of the school room. In this way children are led to recognize speedily high points in musical topography. E. T. H.

PROF. RUBNER'S MUSIC IN MME. BUCKHOUT'S SERIES

Works of Columbia Department Head Presented with Composer at the Pianoforte

The compositions of Cornelius Rubner, head of the department of music at Columbia University, New York, were heard at Mme. Buckhout's musicale on Tuesday evening, Feb. 8.

Interpreting Mr. Rubner's compositions, which are works of real profundity and imagination, there appeared Mme. Buckhout, soprano; Maurice Kaufman, violinist; Graham Reed, baritone, and Mr. Rubner, pianist. There was splendid variety in the program offered and the interpretations given. The program:

"Moonlight Night," "Indeed Most Wonderful It Must Be," "God Made Me For You," Mme. Buckhout; Duet, "The Rose," Mme. Buckhout and Mr. Reed; Andante con espressione, Finale from Violin Concerto, Op. 30; Mr. Kaufman; "Prière," "My Little One," "Longing," Mme. Buckhout; Duet, "The Snowdrop," Mme. Buckhout and Mr. Reed; "The Call of the Woods," "Breezes of Spring," "Valse Magique sur le nom de Bach," Mr. Rubner; Duet, "He and She," Mme. Buckhout and Mr. Reed; "Air Ancient," Scene de Ballet (from "Prince Ador"), Mr. Kaufman; "My Star," "When You Wander Through the Fields," "Resignation" (dedicated to Mme. Buckhout), Mme. Buckhout.

There was warm approval from the guests, who crowded the rooms, for Professor Rubner's works, his piano playing and his assisting artists.

Herman Springer, baritone, gave his second "one composer" concert in Topeka, Kan., recently, presenting Gaul's "Holy City" with a quartet of his artist pupils.



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Chorus in Three Splendid
Concerts**

TORONTO, CAN., Feb. 6.—The nineteenth annual cycle of concerts of the Toronto Mendelssohn Choir, under the direction of Dr. Vogt, was given on Monday, Tuesday and Wednesday evenings in Massey Hall. The hall was crowded with music-lovers, who expressed their appreciation unstintingly. The choir had the assistance of the Russian Symphony Orchestra, under the direction of Modest Altschuler.

On Monday evening the program included excerpts from Borodin's splendid opera "Prince Igor," Nowowiejski's Slav Dances, unaccompanied numbers of Rachmaninoff, Hubert Bath, Percy Grainger, Gaston Dorch and Cadman, also special arrangements of "Rule Britannia" and the Russian National anthem. The orchestra's contributions to this concert were:

Moussorgsky's Introduction to Act 1, "Khovanschina" ("Sunrise on Moscow River"); two Caucasian sketches "In the Aul" and March Sardar and Armenian Rhapsody by Ippolitoff-Ivanoff; short works by Tchaikowsky, Moussorgsky, Rimsky-Korsakoff and Arensky, closing with Tchaikowsky's "March Slav."

Percy Grainger's "Irish Tune from County Derry," hummed by the choir, showed fine gradations of tone color, and Elgar's "Choral Epilogue" from "Caractacus," and Dr. Vogt's own arrangement of "Rule Britannia" were sung with a dramatic spontaneity that carried the audience with them. Much interest was taken in the dance movements from "Prince Igor," by both choir and orchestra.

Tuesday evening the program comprised "The Mystic Trumpeter," Hamilton Harty, with Allan Hinckley, formerly of the Metropolitan Opera, as soloist; a number of a cappella works, including compositions by Gretchaninoff, Selim Palmgren, Charles Wakefield Cadman and others; Percy Grainger's arrangement of the Lincolnshire folksong "I'm Seventeen Come Sunday," which had to be repeated; "The Nottingham Hunt," Bullard, by the male section of the choir, to which they had to respond with "Mother o' Mine," and Dr. Vogt's own arrangement of "Crossing the Bar." The orchestral offerings were "The Island of the Dead," Rachmaninoff, and Overture Solennelle "The Year 1812," Tchaikowsky, which brought the program to an impressive climax.

For the last performance, Wednesday evening, the hall was packed, when the offering was "The Children's Crusade," Gabriel Pierné, given by the choir, an auxiliary chorus of about 250 children, the Russian Symphony Orchestra and a strong quartet of soloists: Inez Barbour, soprano; Mme. Mabel Sharp-Herdién,

soprano; Lambert Murphy, tenor, and Allan Hinckley, baritone.

At the conclusion of this work Dr. Vogt received a perfect ovation, the choir at last responding with "Rule Britannia," which brought forth a storm of applause in acknowledgment of which the choir sang the Russian National Anthem (in Russian), conducted by Mr. Altschuler, who also received numerous recalls. The program closed with "God Save the King."

The total number of performers on this occasion was between five and six hundred, and, all under the baton of Dr. Vogt, their work can only be described by the word "wonderful." The soloists were all most satisfactory, and if one could express regret at all it would be that Allan Hinckley had not more opportunity to display his fine baritone voice.

The training of the Children's Chorus was in the hands of A. L. E. Davies, upon whom it reflects very great credit, and who also received an enthusiastic ovation.

As has been the practice in the past, a great many persons came in from outside points for this occasion, the visitors including a number of critics from New York. S. M. M.

**Joseph Schuëcker and Zoe Fulton Heard
in Pittsburgh Concert**

At the concert given in Kaufmann's Auditorium, Pittsburgh, on Thursday afternoon, Jan. 27, Joseph Schuëcker, the harp virtuoso, was heard in a group of solos by E. Schuëcker and Parish-Alvars. His playing was much admired. With Victor Saudek, flautist, he performed a Valse Mélancolique by De Grandval, and the Minuet from Bizet's "L'Arlésienne" Suite. He also supplied the harp part in Gounod's "Ave Maria," sung by Zoe Fulton, contralto, who appeared earlier in the program in a "Huguenots" aria and a group of songs by Van der Stucken, Dvorak and Max Liebling with excellent effect. Carl Bernthaler played her piano accompaniments.

**Fisk Singers Entertain Bach Chorus at
Bethlehem**

BETHLEHEM, PA., Feb. 7.—Negro melodies and the B Minor Mass—simple, primitive music and one of the most complex choral compositions ever written—these were contrasted at a rehearsal of the Bach Choir of the Bethlehems this week when the choir, following a practice rendition of the chorus, "Sanctus," listened to selections by the colored quartet of Fisk University. The appearance of the Fisk singers was arranged for by Dr. H. S. Drinker, president of Lehigh University and of the Bach Choir. The Bach Choir will give its eleventh Festival at Lehigh University on May 26 and 27.

**Hartford Hears Burns Anniversary Con-
cert**

HARTFORD, CONN., Feb. 8.—On Friday evening, Feb. 4, the Clan Gordon Lodge gave its annual Burns anniversary concert at Foot Guard Hall. Among the artists taking part were Ethel Hollock Frank, soprano; Florence Mulholland, contralto, and Fiddes, tenor. Harriet Crane Pitblado, assisted in most creditable accompaniments. T. E. C.

MARGUERITE VOLAVY IN NEW YORK DEBUT

**Pianist Makes a Decidedly Favor-
able Impression in All Her
Numbers**

Having participated in the performances of "Prometheus" and "Petrouchka," given in New York by the Russian Symphony and Russian Ballet, Marguerite Volavy, a Bohemian pianist, made her début in recital here on Feb. 10, in Æolian Hall. Her playing left no doubt about her powers, which are considerable.

Repose and clear sense of beauty prepossess the hearer immediately. These qualities dominated the Bach-Liszt A Minor Prelude and Fugue, which opened the program. Even finer was the performance of Schumann's inspired Fantasia, Op. 17. This great and taxing work was a living joy; one feels exceedingly grateful to Miss Volavy for having brought it forward.

The succeeding Chopin numbers, Etudes, a Prelude, the Op. 42 waltz and the so-called "Heroic" Polonaise in A Flat, were admirable readings, free from morbidity or super exhilaration. Last of all came a group by Dvorak, Tschérépinne, Smetana and Granados. The Smetana etude, "By the Seashore," was magnificently played, and the other works were up to the standard obtained at previous performances. As an encore Miss Volavy played "Isolde's Liebestod," achieving a glorious climax. B. R.

Other impressions of Miss Volavy's performance:

Mme. Volavy is an accomplished artist who plays with animation and skill. One of her best qualities is that she generally produces a good quality of tone and does not drive the

piano further than is consistent with this result.—*The Times*.

Her playing showed musical feeling and in softer passages her tone was good in quality. But in such compositions as the fantasy of Schumann, her technique, rhythm and phrasing were inadequate and her general style lacked finish.—*The Sun*.

Skill, precision and brilliance are hers, and in her playing there is no sign of feminine indecision.—*The Tribune*.

As a player of the music of Schumann she made a decidedly favorable impression.—*The Herald*.

**Jacques Kasner to Give Kramer Work
First New York Hearing**

The annual Æolian Hall recital of Jacques Kasner, the gifted violinist, is announced for Monday evening, Feb. 21. Mr. Kasner has prepared a program that contains Tartini's G Minor Sonata (not the much-played "Devil's Trill"), the Joachim edition of Mozart's A Major Concerto, a group of pieces, Faure's Elegie, A. Walter Kramer's "Intermède Arabe" (first time in New York) and Cecil Burleigh's "To the Warriors." As his final number he will play Ernst's enormously taxing "Otello" Fantasy. Diana Kasner will be his accompanist.

**Dillingham May Manage Century Opera
House**

It was reported this week that Charles Dillingham would probably assume the management of the Century Opera House next season, presenting in it a high class musical comedy production, and Florenz Ziegfeld, Jr., would assist him. The Century was for two seasons the home of the opera in English company managed by the Messrs. Aborn and recently housed the Diaghileff Ballet in its opening New York engagement.

A faculty concert was given recently by the Ithaca (N. Y.) Conservatory of Music, the participants being H. A. Hilliard, Otto Stahl, George C. Williams, Mrs. R. C. Rogers, W. Grant Egbert and Mr. Dudley.

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ECHOES OF MUSIC ABROAD

London Philharmonic Society Confers Its Beethoven Gold Medal Upon "The Great Chopinnee" of the Piano—Rachmaninoff Hears the Call of the Vaudeville House and Will Compose Ballet Music for a London "Revue"—Mark Hambourg Begins a Second Series of Historical Pianoforte Programs—New Japanese "Actor-Dancer" Creates a Sensation in English Metropolis—Prominent Young English Pianist Is Awarded the Military Cross—Leonard Borwick Helps to Buy Fruit and Vegetables for the British Jack Tars—A "Tabloid Rhapsody" Based on "Tipperary" Introduced by London Pianist

ONCE more the Royal Philharmonic Society of London has made an award of its Beethoven medal, and this time the recipient is the worthy Vladimir de Pachmann. The century-old London institution always considers very carefully the question of conferring this honor, an honor very highly valued by musicians because of the illustrious names in its list of past recipients—and it is only once every two or three years that an artist is singled out for the distinction. The last pianist on whom this medal was pinned was Harold Bauer.

It was at a concert of the Philharmonic Society a fortnight ago that the celebrated Russian pianist of eccentric manners and mannerisms and certain unparalleled gifts was thus decorated by Sir Thomas Beecham, and it is not hard to imagine the almost childish glee with which it probably filled him. "The great Chopinnee," as he was aptly termed the other day by a London writer, was the soloist at this concert. It is only once in a blue moon that he ever plays with orchestra—it has never appealed very strongly to him to adjust his humors and caprices to a conductor's baton—but on this occasion he played the solo part of the Chopin E Minor Concerto. On the few occasions on which he has played a concerto during the past quarter of a century it has been invariably one of the Chopin works in this form.

Another incident of more purely local interest connected with the same concert was a supper given after it to the concertmaster of the orchestra, John Saunders, at which Thomas Beecham presented to him a violin subscribed for by his friends.

* * *

OPERA has fallen upon such evil days in most of the European countries that composers with an expansive vision have to be content to give vent to their bottled up inspiration in works for the concert stage or military bands, for the most part. Only in Germany have composers found new opportunities, with the closing out of foreign competition, to have their works tried out at the opera houses.

It is but natural and quite in accord with the modern trend in the "variety world" that, one by one, composers should fall in line and devote their talents to raising the musical standards of the two-day houses. Sergei Rachmaninoff, it is now rumored, has undertaken to compose the music for a ballet that is to be featured in a new revue at the London Alhambra.

It will be Rachmaninoff's first essay in a line of work not kept within a strictly dignified framework. But musicians will be confident that the peculiar gifts he will bring to bear upon his score for a ballet in a variety house "revue" will greatly enhance the artistic value of the production.

It was just the other day that other brilliant names connected in a similar way with London's variety stage were recalled—Elgar for his coronation masque, "The Crown of India," at the Coliseum, and Leoncavallo for a special production at the same theater still more recently. Then Elgar has really been playing the star rôle in the new play, "The Starlight Express," now running at a London theater, through the medium of the incidental music he wrote espe-

cially for it. It seems that two or three songs written for a tramp-organist in the play have made a special hit with the audiences and are likely to become popular with concert singers.

WITH the success of his series of four concerts before Christmas, which

certs will be quite as successful as the first—he would indeed be ill-advised to come over to this country this Winter, as he had intended, and swell the noble army of martyr-pianists already congregated here. The dates of the remaining three London recitals are the 26th of this month, March 11 and April 1.



A Group of Celebrities at Bayreuth

The accompanying illustration represents a group of notables at the last Bayreuth Festival. On the extreme left will be recognized Siegfried Wagner, and the third figure from the right will be identified as that of Hans Richter. On the extreme right is Ernst Knoch, who is now in Chicago and who enjoyed an intimate association with Siegfried Wagner and Richter. In Chicago there prevails a strong feeling that Knoch is destined to occupy a conspicuous position among the great German conductors of the age.

attracted numerically exceptional audiences, as an incentive, Mark Hambourg began a second series in London last Saturday. Like the last four programs this set of four will touch on the high lights of the evolution of the pianoforte literature. Last Saturday's program, for instance, was made up of rarely-played works of old English composers—Henry Purcell, Orlando Gibbons, John Bull, John Blow, John Byrde and Boyce.

The second program, next Saturday, will have Bach and Beethoven, the third will be a Chopin recital—this Russian pianist is cultivating a habit of giving all-Chopin programs—while the last of the four concerts will be given over to Russian composers, with one exception in the case of César Franck.

Never before has Hambourg given so many concerts in one season in London, and the interest his playing commands there just now recalls his first two or three seasons "out," when his youthful Storm-and-Stress style and his quite extraordinary technical equipment caused boundless amazement. If he can fill a concert hall eight times in a Winter in London in war-time—and it seems probable that this second series of con-

CONCERT-GOERS of regular concert-going habits in New York remember well an English pianist who suddenly turned up "in their midst," as the English papers would say, three or four years ago and gave a recital in Aeolian Hall without having been press-agented into the newspapers beforehand and aroused their serious interest notwithstanding. This was Norman Wilks, a Reisenaueresque-looking young man and an artist of high standing in his own country.

In those ante-bellum days the artist who came to visit us without having it announced by a fanfare of trumpets was a rare exception indeed. Without making any very serious further effort to gain American laurels to add to his home-grown collection, he packed up the few he had won here and disappeared as suddenly as he had come, taking ship back to his home country.

After the war broke out Wilks distinguished himself by being one of the first English musicians, probably the first pianist of concert standing, to offer his services to his country, and it was not long until he had advanced to the rank of second lieutenant.

Now comes the news that he has lately been awarded the Military Cross by King George. He is the first pianist to have won this decoration.

THIS month the Swiss originator of the system of Eurhythmics that bears his name, Emile Jaques-Dalcroze, is paying a visit to England and delivering lectures on his work. Last Summer he looked over the ground there with a view to establishing his official headquarters there to take the place of the institution he had founded at Hellerau, near Dresden, but he finally chose Geneva, instead, as a number of his fellow countrymen subscribed the necessary funds to establish him there.

It is one of war's little ironies that whereas before the war Jaques-Dalcroze was held in the highest esteem in Germany and his specialized work received its greatest impetus there, his affixing his name to the Louvain protest early in the war aroused such intense resentment in that country that his former followers and admirers suddenly discovered that his work was nothing extraordinary after all. His property at Hellerau was confiscated by the Government and now steps have been taken to use it for a purpose similar to the original one, but evolved along different lines.

In any case Jaques-Dalcroze can always claim the credit for having opened the eyes of the music world to the possibilities of developing the sense of rhythm by means of gymnastics. He will bear the same relation to ultimate developments of his fundamental theory as Isadora Duncan does to the modern evolution of interpretative dancing.

MANY and diverse have been the special funds for which concert artists have given their services in these troublous times on the other side of the now far-from-placid great pond, but at first blush it seems almost bizarre to see the names of artists like Leonard Borwick and Muriel Foster on a program arranged by a "Vegetable Produce Committee." It is explained that this committee was organized to supply the British fleet with fruit and vegetables.

Borwick, scion of a millionaire English baking-powder family, played Chopin to help buy vegetables and fruit for the Jack Tars when this concert was given in Winchester. This master-pianist gives a concert when he feels inclined to do so and so keeps the public in touch with his art, and his public appreciates it, but not knowing any financial necessity for giving concerts he never foists himself upon the music world and refrains from helping to overcrowd a music season that cannot sustain all the artists who are trying to exact a pittance from it as it is.

NOW that the Russian dancers have transferred their vogue from England to this country London has a new dancing sensation in the unique art of a Japanese named Michio Itow. His is no virtuoso dancing, it is powerfully dramatic work. He gives a Japanese waltz with intensely dramatic effect, creating an atmosphere of terror and barbarity with singularly simple gestures.

An "actor-dancer," the *Musical Standard* calls him, but the question arises whether the term "dancing" is not misapplied to work of this kind. Why do these modern dancers object to having their work termed pantomime?

A "TABLOID RHAPSODY," based on British popular songs, and written for piano and orchestra, was an outstanding feature of a concert arranged in London the other day by Marie Novello, the pianist, who is a member of the well-known family of that name which has been associated with English musical life for over a century. The composer of this "tabloid rhapsody" is Frank Tapp, who has used "Tipperary" and its possibilities for varied rhythmical and ornamental treatment as his chief fount of inspiration.

Miss Novello herself played the piano part and the novelty so pleased the audience that a repetition was demanded.

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

EVEN in Germany one can run across a bad "break" in musical announcements now and again. Not long ago the billboards—more accurately bill-pillars—

MISS CHEATHAM IN DENTON

Captivates Student Body at College of Industrial Arts

DENTON, TEX., Feb. 12. — Kitty Cheatham, the celebrated artist and giver of the best in child music and literature, completely captivated the student body and faculty of the College of Industrial Arts during the three days which she spent here. Appearing in concert before a record breaking audience, she also gave a charming fifteen-minute talk at the chapel exercises on Wednesday morning, especially for the students.

Miss Cheatham has been invited by President Bralley to open the lyceum season of the college for next year.

Miss Cheatham's courtesy and her sincere interest in the individual students and members of the faculty at the College of Industrial Arts made her a host of friends. She was an interested visitor at classes, also visiting a number of the college buildings and being intensely in-

terested in what she termed to be the most practical and cultural education of any college for women which she had ever had the opportunity of visiting.

SIBELIUS'S 50TH BIRTHDAY

A Celebration in Helsingfors—Fifth Symphony Called His Finest Work

DRESDEN, Jan. 18.—Jean Sibelius, in his native town, Helsingfors, celebrated on Dec. 8 the anniversary of his fiftieth birthday. A big orchestral concert was given in his honor, the program comprising exclusively his own compositions such as "Die Okeaniden," Serenata I, Serenata II and Symphony No. 5.

The Fifth Symphony has only just been completed. According to criticisms received here, it is the author's most remarkable composition, both as to workmanship and spiritual content. Great ovations were tendered the composer.

A. I.

have the exclusive privilege of hearing this work and suggests that as a companion piece to it "Der Fliegende Holländer," an operetta by Johann Strauss, might be given.

J. L. H.

WILL TOUR SOUTH AMERICA

Lada, Modern Dancer, to Make Summer Trip in Western Hemisphere

Lada, the celebrated dancer, has under consideration an offer from one of the biggest producing managers of South America, resident in Buenos Aires, for a tour of extended proportions, to embrace appearances under most distinguished auspices in practically all the principal cities in the southern part of the Western Hemisphere.

The theatrical and operatic season in South America begins at a time when the season in North America is on the wane and lasts into early fall, making it possible for Lada to fill her engagements in the United States this spring and to return in ample time to dance several bookings arranged for the early autumn.

Many new dances are being prepared by the young artist for this tour, new and elaborate costumes being made, orchestrations arranged (many of her dances existing only in the manuscript), scenery, transformations and illusions being painted and electrical effects prepared.

PIANIST IN TROY RECITAL

Mme. Melville-Liszniewska's Art Pleases Large Audience

TROY, N. Y., Feb. 8.—It was an evening of song at the piano that Marguerite Melville-Liszniewska gave at Music Hall last night, in her first recital in Troy, where she taught for a time at the Emma Willard Conservatory of Music. The opening group was a Bach fugue, arranged by d'Albert, a Beethoven sonata and a powerful rhapsody by Brahms. Then followed Schumann's "Scenes of Childhood," the pianist presenting the compositions with charming sympathy.

The closing group had two Polish folk-songs by Moniuszko, a Humoresque by Leschetizky, the pianist-teacher, a Serenade by Rubinstein and a Scherzo by d'Albert, played with inspiring effect. The recital was under the management of Ben Franklin.

W. A. H.

Marie Morrissey Reappears in Oratorio at Brooklyn Church

Gaul's "Holy City" was magnificently given at St. Mark's M. E. Church, Brooklyn, N. Y., on Sunday evening, Jan. 30, by a large choir composed of solo voices, many of them from the Apollo Club, the church quartet and a trumpet quartet, with William Armour Thayer at the organ and Pauline Schwartz at the piano. An interesting feature was the reap-

pearance of Marie Morrissey, who was soloist there for six years, and who left its choir last spring to become contralto soloist of the Fifth Avenue Presbyterian Church of New York City. Owing to the sudden indisposition of the new contralto, Mrs. Morrissey was called upon at seven o'clock on the evening of the performance to fill her place.

HEAR ADVANCED STUDENTS

Well-Arranged Program by Pupils of Institute of Applied Music

Among the delightful programs of the season's studio recitals was that given at the American Institute of Applied Music, 212 West Fifty-ninth Street, on Friday evening, Feb. 4, when a large audience of music-lovers heard a program that contained the following items:

Second English Suite, Bach, Alice R. Clausen, pupil of Miss Chittenden. "The Swallows' Farewell," Schytte, "Etude Joyeuse," Kopyloff, Margaret Spotz, pupil of Miss Wood. "Song of the Rushes," Seeling, "Melodie," Neupert, Beatrice Wickens, pupil of Miss Chittenden. Prelude Op. 28, No. 13, Chopin, A la Gavotte, Schütt, Alice K. Hoffman, pupil of Mr. Baker. Duet from "Madama Butterfly," Mrs. Gladys L. Davis and Mayant Sportz. Sonata for Violin and Piano, Op. 100, Dvorak, George Raudenbush, pupil of Mr. Schradieck; Annabelle Wood, pupil of Miss Chittenden. "Birth of the Morn," Leoni, "A Little Dutch Garden," Loomis, "Life and Death," Coleridge-Taylor, Mrs. Gladys L. Davis, pupil of Mr. Lanham. Barcarolle, Nicodé, Chansonette, Cyril Scott, Danse Nègre, Cyril Scott, Rose Karasek, pupil of Miss Chittenden. Second Novellette, Schumann, Alice R. Clausen, pupil of Miss Chittenden.

Paul Althouse, tenor of the Metropolitan Opera Company, will give a song recital in Utica, March 2, and in Erie, March 3. This popular young singer will also give recitals in Springfield, Ill., April 17; St. Louis, April 18, and Newark, Ohio, April 20.

GRAVEURE THE DISTINGUISHED BARITONE

NEW TRIUMPHS IN BOSTON, PORTLAND, CLEVELAND, ST. PAUL and MINNEAPOLIS

THE CRITICS SAY

Brief excerpts from Press Notices:

THE BOSTON HERALD, Jan. 30, 1916:—"He is interesting as an interpreter, thoughtful, intelligent, polished—yesterday his poise and suavity were conspicuous."

THE PORTLAND (Me.) DAILY EASTERN ARGUS, Jan. 11, 1916:—"His tone has an indescribable charm, and of a quality distinctly unlike other baritone singers of note."

THE CLEVELAND PLAIN DEALER, Jan. 1, 1916:—"Mr. Graveure is a singer of rare gifts, both vocal and interpretative."

THE ST. PAUL PIONEER PRESS, Jan. 14, 1916:—"The purity and spontaneity of the tones he evokes, the consummate art with which he manages them aroused the audience to a state of enthusiasm that is very rarely aroused anywhere by anybody."

THE MINNEAPOLIS TRIBUNE, Jan. 15, 1916:—"Vocally, artistically, interpretatively and personally he is one of the most satisfactory singers."

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Mr. Dan Beddoe is a robust tenor, with a rare gift for the class of work required of him. His voice is manly and flexible, and he sang the martial number "Sound an Alarm" with all the requisite vigor, yet with an exceptional refinement of phrasing and utterance.—Toronto Mail and Empire.

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REINALD WERRENATH BARITONE

Concerning his appearance, on tour with Geraldine Farrar, this season, the Milwaukee Sentinel said:

"Of rare excellence was Reinald Werrenath's baritone. His singing elicited fully as much evidence of appreciation as did that of Miss Farrar herself. He seemed more acclimated to the concert stage than did his famous associate, and for tone, volume and diction his peer has not been heard in Milwaukee for several seasons."

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MARGUERITE DUNLAP VISITING THE CITIES OF THE SOUTHWEST



Marguerite Dunlap and Emilie Goetze, Snapshot Taken En Route to Little Rock, Ark.

Marguerite Dunlap, contralto, who is touring the Southwest this month, has had some exciting experiences traveling through the flooded districts of Arkansas. The accompanying snapshot was taken while the singer and Emilie Goetze, pianist, were waiting for a train in one of the Arkansas towns that suffered from the recent floods.

Miss Dunlap has been winning the most enthusiastic expressions of appreciation during her tour, which is including cities in Arkansas, Oklahoma and Kansas. She appeared on Jan. 31 at Shawnee, Okla., when a large audience heard her program, and both press and audience were profuse in their commendations of her art. Miss Dunlap's southwestern tour is taking place under the direction of Iris Pendleton, the well-known manager of Chicago.

SPALDING IN OPERA CONCERT

Violinist Heard at His Best—Zarska and Sembach Other Soloists

Albert Spalding was heard at last Sunday evening's Metropolitan Opera concert. The young American violinist played Saint-Saëns's B Minor Concerto, Bach's G string Air, his own arrangement of the "Campanella" and several other short numbers with all his accustomed artistry, taste and distinction. In response to the enthusiasm his work aroused he added a number of encores.

The other soloists of the evening were Erma Zarska and Johannes Sembach. Mme. Zarska gave two Puccini airs and a group of songs in a manner that pleased her audience, for she had to increase her contributions; while Mr. Sembach was heard in "If with All Your Hearts" from "Elijah" and the "Lohengrin" Narrative, which he sang magnificently, supplementing it with Siegmund's love song.

The orchestra, under Anton Hoff, played the "Freischütz" Overture, the "Rakoczy March" and Tchaikowsky's

"Nutteracker" Suite." Mr. Hoff proved himself a conductor of routine, experience and real authority and skill. The concerto accompaniment was quite perfect. The young leader ought to be given larger opportunities at the Metropolitan. He has ample ability to meet them. H. F. P.

MISCHA ELMAN REPEATS HIS NEW YORK SUCCESS

Carnegie Hall Filled to Overflowing for Violinist's Third Appearance of Season

Carnegie Hall, New York, was filled at Mischa Elman's third New York recital, on last Saturday afternoon, when his program contained the Nardini and Paganini concertos, Joachim's Theme and Variations, an "Etude Mélodique" by Rode, the Auer arrangement of "Vogel als Prophet," the Sammartini-Elman "Liebeslied," the B Minor Brahms-Joachim Hungarian Dance, a Gluck Melodie and Wieniawski's Polonaise in A.

Mr. Elman's playing lacked none of those qualities which have kept it on the crest of popular approval. The tempering of certain sentimental predilections, a phase which this season has marked in Mr. Elman's growth, was fully as pronounced at this appearance. He is doing away with a good deal of unnecessary vibrato and portamento; the result is less sugary, yet sweeter because of that.

The Paganini D Major Concerto is one of those strenuous indulgences which violinists permit themselves in the interests of technique. It is a most potent applause bringer, especially in the hands of Mr. Elman, who understands full well the art of extracting every ounce of appeal from its bars. In its wake came the inevitable encore.

The Nardini concerto, a far nobler work, was also finely played. One thing is consistently patent when Mr. Elman appears—that he is giving the very best he has to offer. Which is equivalent to praising his every effort. The groups of shorter pieces evoked tremendous approbation. The Schumann "Vogel" is splendidly effective in the Auer arrangement; the lengthy Joachim variations are not devoid of musical interest, and the rest of Mr. Elman's offerings combined to make a well-rounded program. Walter H. Golde's accompaniments were replete with reserved artistry. B. R.

JACOBSEN-ROBERTS RECITAL

Violinist and Mezzo-Soprano Please Their Chicago Hearers

CHICAGO, Feb. 12.—At the fourth recital given under the auspices of the Musicians' Concert Management at the Fine Arts Theater, Chicagoans became acquainted with two gifted young American artists in Sascha Jacobsen, a violinist, whose training was gained under the tutelage of Franz Kneisel, and Emma Roberts, a mezzo-soprano of engaging attainments.

Mr. Jacobsen, in the Lalo "Symphonie Espagnole," put forth some playing of very attractive quality, notable for its virility and tonal strength and for the good musical style displayed. He made a fine impression at this, his first Chicago appearance. His other numbers included the Sonata in D, for violin alone, by Bach, and short pieces by C. Scott, Haydn and Pugnani-Kreisler.

Miss Roberts has a voice of rich timbre and extraordinary power, and she displays eclectic taste in the selections of her songs. Her singing in various languages gave evidence of familiarity with

their idioms, and the diction was clear and distinct. She has also acquired an expressive manner of interpretation. Charles Lurvey played her accompaniments.

James Whittaker, the writer's successor as music critic on the Chicago Examiner, proved what I have long contended, that he is a very fine pianist, and, in the accompaniments which he furnished at the last moment for Mr. Jacobsen, that he also an excellent accompanist. M. R.

PIANIST AIDS COUNTRYMEN

Mme. Szumowska Prefaces Bangor Recital with Plea for Poland

BANGOR, ME., Feb. 3.—Mme. Antoinette Szumowska, the Polish pianist, on Sunday afternoon, Jan. 30, at the Unitarian Church, before an audience that filled that edifice nearly to the doors, spoke on "Present Conditions in Poland" for the benefit of the Polish Relief Fund.

Before the address, H. Everett Hall, organist of the Unitarian Poland Church, gave a short organ recital.

On Monday evening, Jan. 31, at the City Hall, Mme. Szumowska presented one of the most enjoyable recital programs heard in this city for some time.

Mme. Szumowska possesses a most charming personality, combined with artistry of the highest order. Her program was composed of compositions from the classic, romantic and modern schools, developed in a well-rounded musical sequence.

The Schumann Club on Wednesday afternoon, Feb. 2, met at the home of

Mrs. Herbert J. Banton, the subject for study being "Opera in America and American Opera," the meeting being in charge of Isabel Weston, Margaret Walsh, Mrs. Charles L. Winchester and June Bright. Isabel Weston gave an interesting account of American opera, playing selections from Herbert's "Madeleine" and giving the synopsis of several operas. Mrs. Charles Winchester gave Current Events. An article on "Opera in America" was read by Miss Bright. Victrola records were used to illustrate the subject during the afternoon.

The same afternoon the advanced pupils of Mrs. Frank L. Tuck gave a recital. On Wednesday evening, C. Winfield Richmond, pianist and teacher, presented Charlotte E. Barnes in debut. J. L. B.

May Scheider Recuperating at Atlantic City

ATLANTIC CITY, N. J., Feb. 8.—May Scheider, soprano of the Boston Grand Opera Company, who has been ill since New Year's day with tonsillitis and pleurisy, is recuperating in this city. She expects to be able to resume her professional activities again next week.

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Enclosed please find check for 1916. It is always a pleasure to send my subscription to MUSICAL AMERICA, "the best of all musical papers."

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ANTON WITEK AS SOLOIST WITH MUCK

Boston Symphony Concertmaster
Plays the Little Heard
Joachim Concerto

Bureau of Musical America,
120 Boylston Street,
Boston, Feb. 14, 1916.

AT the Symphony concerts of the week, Anton Witek, concertmaster, was soloist, playing Joachim's Concerto, and the orchestral pieces were Beethoven's first "Leonore" Overture and Strauss's "Don Quixote."

The concert was a memorable one, for in addition to Dr. Muck's thrice admirable reading of Strauss's monumental score, Mr. Witek played the concerto of Joachim, a concerto we had respected in the past principally for its solidity of workmanship and the extreme technical difficulties, with an authority, fire, and romantic feeling which for the first time in many long years, so far as Boston is concerned, placed this work in its rightful light. Can more be said for Mr. Witek than that his virtuosity was not less remarkable than the orchestra's when it performed Strauss's composition? He was the first violinist I have heard for whom the technical difficulties of the concerto were not an obstacle, who could devote himself without distraction to interpretation, and who was evidently in entire sympathy with the music. For us, Dr. Muck's performance of "Don Quixote" was one of the best performances of music by Strauss that he has given in Boston—a reading to be ranked with his interpretation of the "Domestic" Symphony in an earlier season. In other works by Strauss Dr. Muck has shown a tendency toward merciless analysis rather than rekindling interpretation. Conducting the "Don Quixote," he realized at once the extravagance and the sardonic humor of certain pages, and the lyrical beauty and supreme idealism of others. As for the music itself, the conclusions of Ernest Newman, who considers this work the culmination of Strauss's Symphonic achievements, seem only justified by renewed hearings of the composition. It is music representative of Strauss's mental and spiritual maturity, music conceived at the zenith of his powers, and the music of a man who has learned not to be contemptuous or intolerant of those weaker or more limited than himself.

Dr. Muck and his men were detained in their leave-taking at the end of the concert by long-continued applause, as Mr. Witek had previously been detained during the intermission that followed his performance.

Many pianists descended upon the city during the week. On Monday Harold Bauer played in Jordan Hall; on Wednesday, Leo Ornstein gave his fifth concert of the season in Boston in Steinert Hall; on Thursday Charles Cooper, a newcomer to this city, played in Stewart Hall; on Saturday afternoon Germaine Schnitzer played in Jordan Hall.

Mr. Bauer was at his best. Mr. Ornstein again amused, interested or annoyed his audience. Mr. Cooper had his courage with him. He played the "Six Small Piano Pieces" of Schönberg, as well as more orthodox compositions by Bach, Beethoven, Brahms and Chopin. He showed his seriousness and a genuine talent which justifies him in pursuing his career confidently. Miss Schnitzer gave what was called a "piano recital of the romanticists." She was highly praised for those qualities which have long since given her a standing of her own in the eyes of the public—for her intelligence, her temperament, which never degenerates into exaggeration as mawkishness, and her unusual virtuosity. O. D.

ADLER AIDS KNEISELS

Benefit Concert in New York Leads to
Some Fine Playing

Through the efforts of Clarence Adler, the New York pianist and teacher, the Kneisel Quartet was persuaded to give of its art at a concert preceding a ball given by the Sisters of the New Synagogue, in the Hotel Plaza, New York, on Feb. 12. Events of festive character and chamber music are distinctly incompatible for obvious reasons. Yet many present enjoyed, judging by their applause, the masterworks by Beethoven and Schumann chosen.

It is needless to comment upon the Kneisels' playing, since it was fully up to its usual mark. After their opening number, which was Beethoven's Quartet in G, Op. 18, No. 2, was heard Schumann's fine E Flat Piano Quintet, in which Mr. Adler collaborated. His aid was valuable; that fact the writer can affirm, although conversation buzzed busily at not infrequent intervals. Lovely, indeed, was the interpretation given the slow movement; the crisp handling of the scherzo was also highly admirable. Later on Mr. Adler played Chopin's B Flat Minor Scherzo, winning prolonged applause.

Joseph Mathieu, the tenor, scored deeply with songs by Campbell-Tipton, Spross and a number called "The Men of Merri." Willem Willeke, 'cellist of the Kneisels, contributed "Kol Nodrei" (Bruch) and Popper's Hungarian Rhapsody, playing with his accustomed authority and artistry. B. R.

Mme. Carrie Bridewell has been engaged for a concert in Boston, Sunday, Feb. 20. She sang with her customary success in Poughkeepsie on Friday of this week.

ZEISLER IN BOSTON

Famous Pianist Scores One of the Greatest
Successes of Her Remarkable Career



PHILIP HALE IN THE BOSTON HERALD, Nov. 12, 1915:

*** As Mme. Zeisler played them, these ancient pieces were as fresh and sparkling as though they were just from the publisher. Her performance was crisp, clear, euphonious, and when occasion demanded it was characterized by the vivacity that comes from the exuberance of spirits, not for the sake of technical display. Excellent, too, was her performance of Bach's Chromatic Fantasia and Fugue. The Fantasy was appropriately rhapsodic, not archaic in repression, not too modern. The pianist's musicianship was shown in her contrapuntal reading in the Fugue, which was not analytically dissected as though the audience were a class, but there was musical exposition, with the various walks of the voices well defined, yet as part of the gradual majestic procession.

OLIN DOWNES IN THE BOSTON POST, Nov. 12, 1915:

*** For us the annual recital which Mme. Zeisler gives is one of the annual musical events to which to look forward—an event to cheer the plodding scribe on his way. ***

H. T. P. IN THE EVENING TRANSCRIPT, Nov. 12, 1915:

*** With yet another piece did Mme. Zeisler set her listeners' thoughts wandering in a direction not altogether germane to the routine of pianists' concerts. Some of us who have heard many times Berlioz's transcription into "The Damnation of Faust" of the Rakoczy March have always failed—no matter who the conductor or what the performance—to find the thrill in it that is presumed to set Hungarian breasts to throbbing, Hungarian throats to shouting and Hungarian feet to striding. Our misfortune, we have been told, is that we were not born with Magyar blood in our veins and Magyar sensibilities in our souls. Now, yesterday, in Mrs. Zeisler's playing of Liszt's rhapsody, evolved from and around this same Rakoczy March, came clear proof of our presumption. For once the melody, the modulation, the rhythm, progress and climax of the original tune stirred even blood in which there is not a Magyar drop. AT LAST THE MARCH WAS THRILLING TO HEAR, NOT ONLY IN ITS GERMINATING SELF, BUT IN ALL THE WILD EFFULGENCE OF COLOR AND TRANSFORMATION, IN ALL THE ASSERTION AND REASSERTION UP TO SMITING AND SHIVERING CLIMAX WITH WHICH LISZT HAS CLOTHED IT; AND YET AGAIN IN THE BLAZING HUES, THE BITING RHYTHM, THE VIVID AND EXUBERANT ACCENT, THE FIERY MODULATIONS OF TIME AND TOUCH, THE WHOLE SWEEP OF TUMULTUOUS AND CLIMACTERIC SOUND WITH WHICH MME. ZEISLER PLAYED IT. AT LAST, BETWEEN HER AND LISZT THE RAKOCZY MARCH STOOD VINDICATED IN MISTRUSTFUL EARS. *** Bach's Chromatic Fantasia and Fugue, in quieter degree, invited a like mood in a pianist, and a like impression upon her audience. Once she strikes, as Mme. Zeisler early did, the rhapsodic note, then do her listeners vibrate to the long and flowing lines of the music, now parallel, now meeting, now shaded and now luminous with the harmonic background. Bach was weaving in what his time thought a strange new fashion. Then also, does the polyphony of the fugue have its zest of race, conflict, contrast and climax; and then, most of all does the whole music quicken ear and feeling with the lusty passion of creation that was in Bach's soul. HE LOOKED IN HIS HEART AND WROTE IN RHAPSODY TO BEAUTY AND TO POWER, AND WITH THEM MRS. ZEISLER YESTERDAY WAS HIS PROPHETESS ON HER TRIPOD.

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PADEREWSKI REBUKES HIS RUDE HEARERS

He Stops Playing in Middle of Number When Auditors Begin to Leave Hall

A smarting rebuke was administered by Ignace Paderewski at the Hotel Biltmore morning musicale on Feb. 11 to some of his hearers who had the temerity to walk out of the ball-room in the midst of his group of eight numbers which closed the program. His action lent a sensational element to a concert which was one of the most artistic presented in this series, the other artists being Frances Alda and Albert Spalding, with Frank La Forge and André Benoist as their respective accompanists.

Mr. Paderewski's one appearance was made in this final group, which started well up into the luncheon hour. After the pianist had played the "Moonlight" Sonata nobly, followed by the Couperin "La Baudouine," one or two persons left the room. Then in the midst of the Couperin "Le Carillon de Cythere" a woman rose from a seat near the front and marched down the center aisle. Instantly Paderewski stopped playing and glared at the back of the departing offender. A round of applause showed the sympathy of the audience with Mr. Paderewski in his rebuke to rudeness.

Next a half-dozen of persons tramped down the right aisle—the pianist glaring all the while. Then came another round of applause, and later there was a third, while the exasperation of the audience finally called forth hisses for some of those who started to leave. Finally, when the exodus seemed at an end, two women in the front row arose and filed down the left aisle, and the pianist did not resume playing until they reached the rear of the hall. The whole incident exhausted three or four minutes.

After each of the succeeding pieces large numbers of hearers left the ball-room, and, as before, the pianist refused to resume his performance until they had departed. Several times he accompanied their retreat with thunderously crashing chords which seemed to voice his utter disgust at the rudeness of these New Yorkers. With the Beethoven Sonata, a Chopin Ballade and a Liszt Rhapsody in this long group it was after 1.30 when he reached the end, and 1.48 by the time he finished the encore at the close.

The pianist gave a performance which was superb in most respects, with the exception of an over-use now and then of sheer force, which was partly caused, no doubt, by the disturbed condition of his nerves.

Mme. Alda's singing had its wonted beauties and the audience made her repeat Mr. La Forge's exquisite "I Came with a Song." To her scheduled offerings she added Thayer's "My Laddie" and Liza Lehmann's "The Cuckoo."

That America possesses a violinist who ranks with the leaders of his profession was shown by the performance of Mr. Spalding, which was of notable distinction. The audience was delighted with his own "Alabama," and he added the Kreisler "Liebesfreud" and the Dvorak Humoresque to this group. He also played the obligato to Mme. Alda's singing of Leroux's "Le Nil," of which a partial repetition was given.

K. S. C.

Twilight Concerts Lighten "Exam" Week at Ann Arbor

ANN ARBOR, MICH., Feb. 12.—During the past two weeks, while the examinations have been taking place at the University of Michigan, a unique series of daily twilight concerts has been given for the relaxation of the students, under the auspices of the University School of Music. They have been given by:

University Symphony Orchestra, Albert Lockwood, pianist, as soloist; Earl V. Moore, organist, and Lee N. Parker, cellist; School of Music String Quartet, Albert Lockwood, pianist; Frank M. Taber, organist; Earl V. Moore, organist, and Ada Grace Johnson, pianist; Earl V. Moore, organist, and Anthony J. Whitmire, violinist; Mrs. Maud

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 53



It affords me the greatest possible pleasure to greet the readers of "Musical America," thousands of whom have been so appreciative of my singing during my visits to this country. To them and to Mr. John C. Freund I offer my best wishes!

Lina Cavalieri Feb. 9, 1916

Lina Cavalieri, the celebrated Italian prima donna, has confined her activities in America this season to a few concert appearances. She is the wife of Lucien Muratore, the distinguished tenor, and she came into prominence last season as the result of her sacrifices for the wounded soldiers in the French army.

Hagbert-Ockelberg and Mrs. George B. Rhead, pianists, and Nora Crane Hunt, contralto.

Students who have appeared in recital are the following:

Elsie Lincoln, Lucy Cannon, J. P. Cooley, W. B. Moore, Claire Danville, Myra Moon, Carol Wadhams, C. H. Post, Hazel McCauley, Grace Richards, Margaret Ewing, Earl S. Epps, Reade Pierce and Hazeldeane Crosby. C. A. S.

Claire Norden to Play New Works by Florent Schmitt

Claire Norden, the talented young pianist, who was heard in several club concerts this and last season, will give her own New York recital at Aeolian Hall, on Tuesday afternoon, Feb. 29. Miss Norden, who makes a specialty of the Florent Schmitt music, will devote part of her program to works by that composer not yet heard in this country. Miss Norden was the first pianist to introduce this composer to America.

Audience of Clergy Hears Program by George Dostal

George Dostal, tenor, made his appearance on Jan. 31 before an audience rather out of the ordinary, in that it was composed entirely of priests. The occasion was a reception given by Bishop MacDonald of Brooklyn at Pouch Mansion, to the Archbishop-elect Mundelein, who left recently for Chicago. The audience was composed of about eight hundred priests and Mr. Dostal's offerings were received with genuine enthusiasm. In his program were Harriet Ware's "The Cross," "Love's Coming," by Polak; "The Lord Is My Light," by Ailitsen; "All Joy Be Thine," by Sanderson; Speaks's "Life" and Gounod's "Ave Maria." At special request, he gave as an encore "Mother Machree," which was roundly applauded. "Love's Coming," which is one of the more recent compositions by Mr. Polak, won special recognition, and the composer, who was at the

piano, was forced to bow his acknowledgements to the audience.

Organist Forty-four Years in Jesuit Church at Detroit

DETROIT, MICH., Feb. 12.—On Sunday, Jan. 30, Professor Gregory Freytag rendered his last service after forty-four years of continual playing in one church, St. Peter and Paul's (Jesuit), Detroit. In that time Professor Freytag never enjoyed one vacation nor missed a day, with the exception of six weeks' illness, when his son shouldered his duties. Besides many compositions of his own, he also has the distinction of introducing several new masses for the first time in Detroit. It is choice, not necessity, that is responsible for Professor Freytag's resignation, as age has not impaired his virtuosity or musicianship.

Thomas Egan, the tenor, has been making a concert tour of Cuba.



KARL JORN RECITAL, February 22d, Aeolian Hall, New York

THIS CELEBRATED METROPOLITAN TENOR will sing as AN ENCORE NUMBER Jane Hathaway's Charming Song—

"I'm A-Longin' Fo' You"

Mr. Jorn says: "I am having great success with this delightful and appealing little song."

DAMROSCH PLAYS MORE YALE MUSIC

Smith's "Prince Hal" Overture
in a New York Symphony
Program

The Yale musical faculty, being creatively as well as pedagogically disposed, is bravely basking in the local limelight these days. Only a short time ago the Kneisels devoted a considerable fraction of an hour to utter a quartet by Prof. David Stanley Smith and the week before last the Philharmonic exhibited a nondescript "Fantasy" by Prof. Seth Bingham. Last Sunday afternoon Walter Damrosch took his turn at glorifying the sage preceptors of New Haven and assigned the New York Symphony Orchestra the task of rendering a "Prince Hal" Overture, another brain child of the first named master. Is not the estimable Horatio Parker also to be presently exalted?

Musical conventions not sanctioning the use of a conductor for chamber music of the ordinary type, Professor Smith could not be invited to do more than listen passively to the excellent presentation of his quartet. However, Mr. Damrosch handed him the baton last Sunday and let him preside over his work as Mr. Strinsky had previously done in behalf of Professor Bingham. So there could be no heartaches over unevenly distributed privileges.

"Prince Hal" is five years old and was played in this city in 1914, it appears, by Mr. Damrosch's men in a program of compositions by members of the National Institute of Arts and Letters. New Haven, whose Symphony Orchestra is naturally a hospitable laboratory for products of the Yale music department, heard it in 1912 and Chicago in 1915. The composer considers it "a straightforward composition of a robust type and meant to be a sort of musical portrait of Shakespeare's prince as he is delineated in 'Henry IV.' To a certain extent the music is programmatic, but it aims to interest as a piece of pure music

rather than as an attempt at delineation." However all this may be, the music interests neither as one thing nor another. It is straightforward, no doubt, and from a possible viewpoint it is robust. Apart from that we see in it nothing but a representative example of class-room carpentry, a typical piece of professor-music, well put together according to academic principles, fairly orchestrated but about as feeble in musical inspiration as the recent quartet and less Shakespearean in spirit than even Elgar's "Falstaff"—which is putting it strongly indeed. The work was very well performed but mildly received.

Metal far more attractive was the G Minor Symphony of the little known Basil Kallinikow which followed. The Russian Symphony played it some years past but its full beauties were not disclosed till last Sunday. Its composer might have become something of a figure in Russian composition had not death carried him off at the age of thirty-five. As it is, his symphony, while not deep or pretentious, moves one singularly by its sincerity, freshness and charm. Bounteously melodic in a characteristic Russian folk vein and effective in construction and device, it contains not a little suggestive of Tchaikowsky and even of Borodine. The introductory movement has a second theme worthy of Tchaikowsky at his best; while in the *andante*—with charming clarinet and oboe duets and dialogues—the trio of the *scherzo* and the *finale* the melodic material tastes of the pure soil. Mr. Damrosch gave the symphony an admirable reading and it was thoroughly enjoyed. It deserves further hearings.

The soloist of the day was Josef Hofmann, who played Chopin's F Minor Concerto with miraculous beauty of tone and a depth of poetic feeling absolutely indescribable in effect. Chopin in the celestial *larghetto* hymned a love which he regarded as ideal. The present reviewer has never heard the innermost spirit of this heart song voiced in accents of such fabulous beauty as those in which Mr. Hofmann framed it last Sunday. It was a magical dream, utterly poignant in its loveliness.

H. F. P.

Martha Atwood-Baker, the Boston soprano, gave a recent recital before the Central Club of Somerville, Mass., singing songs in German, French and English.



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Master Pianist Carl Friedberg Excels in Beethoven Programme

N. Y. Press:—

Enthusiasm for Carl Friedberg



Master Pianist Arouses
Audience at His Only
Recital of the Season.

Public Not Yet Aware
of the Genius of the
Player.

One of the greatest pianists now in America played the music of one of the greatest composers the world has ever known.

* * * Truth to tell, the New York public does not yet know Carl Friedberg, and will not discover how interesting a musician he is until the truth has been proclaimed loudly and emphatically. But the time ought not to be far away when this artist, despite of his unobtrusiveness, will be winning recognition in America.

* * * One of these days, then, we shall see music lovers from New York and vicinity—such music lovers as flocked to the Philharmonic Society's performance of the Ninth Symphony—clamoring for admission to Carl Friedberg's Beethoven recitals. The writer to the press feels free to confess that he has never heard the great German composer more illuminatingly, more eloquently, more movingly interpreted on the piano than yesterday. * * * Listening to this master interpreter's readings of Beethoven was more than an enjoyable experience. It was exhilarating; it was exciting; it was inspiring.

* * * Carl Friedberg is a great pianist—a wonderful pianist—because he makes you forget that he is a pianist. He sings to you; he speaks to you, through the medium of infinitely varied, glowing and expressive resonances, the message of the composer. The cantilena of his fingers is marvelous in its dynamic elasticity, in its subtle play of color, of exquisitely refined shades of rhythm and nuances. * * * And as you listen to this language of vibrant thoughts and emotions, the message of the composer finds its way to your heart in terms as unmistakable as if you put in words (but how much more poignant and subtle). That is why Carl Friedberg is a great pianist.

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BALDWIN PIANO

THE ROMANCE OF MUSIC

(Recollections of a Noted Music Critic)

Written for "Musical America" by

Maurice Halperson

(Music critic of the "New-Yorker Staats-Zeitung")

Third Article: "GIOACCHINO ROSSINI, THE GREAT 'BUFFOONIST'"

THE Metropolitan on the fifth of this month celebrated the 100th anniversary of Rossini's immortal "Barber of Seville" with a rendition of the work which possesses the real spirit of buffoonery and may be called the prototype



Maurice Halperson

of the whole genre. I am not, however, too late with the following elaborations for, according to the researches by Professor Berwind, the conscientious late librarian of the Academy di Santa Cecilia, in Rome, it was Feb. 20, and not, as formerly assumed, on the 5th, that the charming opera was first produced in the

Roman "Argentina" Theater, even if it be true that the merited success did not come until the second performance.

Many circumstances had combined to harm the new opera. Above all, the public was bewildered by the novel combination of originality, power and audacity of the work, and besides, the opponents of Rossini had managed to profit by the fact that the composer had used a libretto already set to music in a masterly manner by Paesello. In order to escape odious comparisons, Rossini had at first called this opera "Almaviva, ossia l'inutile precauzione" ("Almaviva, or unnecessary precaution"), but it was impossible to escape comparisons, and the consequence was that Paesello was more and more pressed to the wall with his opera and soon entirely disappeared.

Mishaps at the Première

But that was not the only evil star that seemed to govern the first performance. The public did not like Rossini's brown evening coat and commenced to laugh when the maestro appeared. Manuel Garcia, the celebrated tenor, who accompanied himself on the guitar in his serenade, had the misfortune to break his bow strings, later on the impersonator of *Don Basilio* fell down on the floor and had to sing the "calumny" aria while the blood was trickling down his face, and finally, during the first finale the ominous black cat of the opera house appeared on the stage and behaved—well, like a cat. The failure was there, but Rossini remained cool and collected, and he was right, for with the second performance came the triumphal success.

In thirteen days he had written the opera with its wonderful flow of melody, and in spite of this, not a single number shows any impress of haste or inferior workmanship. Everything is full of dash and go, full of bloom and of a magic charm comparable only to the cloudless sky of an Italian spring day.

In the same year Rossini finished one of his most successful tragic operas, "Otello." The merry barber and the gloomy Moor were therefore brothers, only one had come into the world with the barber's cup, the other with the marshal's staff in his hand. In both these works, however—and this is one of the most characteristic traits of Rossini's music in general—the maestro's lack of soul and deeper sentiment are noticeable. His music is always full of fire and spirit and melodiousness, but never warm and touching. Take the loving couple in the "Barber," for instance. Do they show any trace of lyrical passion? Their love is aristocratically cool, superficial and vacant: the love duet in the second act is practically buried under brilliant coloratura ornaments.

Malibran's Unique "Desdemona"

True, in his "Otello" there is a moment in which Rossini forgets his usual brilliant superficiality. It is *Desdemona's* touching song: "Assisa al piè d'un salice." ("Seated at the foot of a willow tree.") This number always had

a touching effect, particularly when Manuel Garcia's daughter, the celebrated Maria Malibran, sang the aria. Tears would run down the pale cheeks of the beautiful artist, although the purity of the tones did not for an instant suffer. Maria's youth had been hard, for her

career in the French capital had been a great friend of Rossini, and who used to talk in an unusually fascinating way about the composer. He kept, among other relics, a stick which he had received from Rossini and which he presented to Pietro Mascagni, when the latter was



On the Left, a Caricature of Rossini, Showing Him in His Later Days. On the Top, at the Right, Maria Malibran, as "Desdemona." In the Center, Rossini at the Time He Wrote the "Barber of Seville." Lower Right Hand Corner, Luigi Lablache, Probably the First Serious Operatic Basso, Introduced by Rossini



father, severe and inexorable, was particularly so during her music lessons, and he raged when the girl could not stop her tears. She always managed to get behind his chair while he was playing the accompaniment on the piano, and tried to keep the tone so clear, even while her tears were flowing, that his keen ear did not notice the emotion.

The Inexorable Censor

Rossini's Biblical opera, "Mosé," gained fame to some extent by the absurd decision of the English censor, who insisted that it be called "Peter, the Anchorite." A similar experience the composer had with the Italian and Berlin censor, who changed the name of "William Tell" into "Andreas Hofer" (the name of the Tyrolean hero). It was not until 1847 that the title of "William Tell" is found in the Berlin opera programs. Only this last-named opera and the "Barber" have survived Rossini, and the difference between these two works is so vast, that only between "Otello" and "Falstaff" of Verdi in comparison with his former operas a similar change may be noticed.

Rossini was the first composer who made use of the basso voice, until his time looked upon almost with contempt for solo parts in the old Italian "opera seria," thereby furthering the development of such famous basso singers as Lablache, Zucchelli, Galli and Ambrosi.

I had the honor of being introduced in the eighties of the last century to Count Constantino Nigra, at that time Italian ambassador at the Court of Vienna, who during his long diplomatic

made director of the Musical Conservatory of Pesano. At that time he pointed out the similarity of the lightning successes of the "Barber" and "Cavalleria Rusticana," but, alas, Mascagni has failed since then to give us a "William Tell."

Rossini's Muse

Curiously enough, the lack of heart and sentiment in Rossini's music had its cause, to a great extent, in an affair of the heart. It is usually said an artist must fall in love to discover his artistic soul. But even that is decided by chance. Rossini had made a contract with Impresario Barbaja, a man without higher education, but clever and unscrupulous, by which contract he was bound to compose two operas a year between the years 1814 and 1823. Now Barbaja insisted, although he knew Rossini's genius to incline toward opera buffo, that he should compose works of a more serious character, first, because higher prices of admission were charged for serious operas, and next, because he wished his innamorata, the famous contralto, Isabella Angela Colbrand, who was born in Madrid in 1785, to obtain good rôles.

At first Rossini revolted, for he felt himself drawn toward the lighter genre with all his heart, and could he have followed the vent of his nature, he would have composed nothing but light and tuneful melodies. A shrewd observer, who was not far wrong in his judgment, declared, "If Rossini had possessed the millions of Meyerbeer he would not have composed at all." It is certain that the

composer's resolution not to write anything more after his "Tell" was caused to no small extent by his inborn indolence and laziness.

But beautiful Madame Colbrand had captured him. This clever and artful woman knew how to govern hearts. With Barbaja she was in love, which did not prevent her from occasionally listening to the entreaties of the King of Naples, while Horace Vernet, the famous painter, is said to have loved in vain, although Isabella willingly accepted his overtures. But she married Rossini. In order to please Mme. Colbrand, whose voice had declined at an early age, and who was therefore ill fitted for the broad and sustained cantilena and whose singing, moreover, although unusually artistic, was without true and innate sentiment, Rossini wrote his gay, but heartless virtuoso parts. Is it to be wondered at, if Rossini's music gradually assumed the physiognomy of his beloved Isabella? Which goes to show how careful a composer ought to be in the choice of his flames. How differently Rossini might have written if his muse had been a Pasta or a Grisi!

Palais Rossini at Paris

Mme. Colbrand-Rossini, from whom the composer had been divorced in 1847 on account of incompatibility of temperament, had been a spendthrift all her life, while, on the contrary, Rossini's second wife, rich Miss Olympia Pélissier, was extremely penurious. Eduard Hanslick, the famous Vienna critic, who saw Mme. Rossini No. 2 in Paris as the mistress in Rossini's Parisian home, draws a pen picture of her, which is not over-flattering. "When I made her acquaintance," he wrote, "a boldly aquiline nose stood forth as a tower among the debris of her former beauty. The rest was covered by diamonds." And the way of her hospitality he describes as follows: "A great number of ladies in glittering jewels were crowding all parts of the music room, while the gentlemen stood helplessly massed near the open doors. Occasionally a servant would noiselessly tread through the crowd carrying refreshments, but, strange to say, you saw but few guests, nearly all of them strangers, help themselves.

"When I took a plate of ice cream, a lady of my acquaintance looked at me in astonishment and whispered smilingly: 'You dare to help yourself?'

"Why not?" I answered.

"Instead of replying she quietly drew my attention to the lady of the house, who actually eyed me with scorn. The lady of the house had the reputation of being stingy. Whoever wanted to remain in her favor would rather go hungry than make an attack upon the meagre refreshments. It is told that a restaurant keeper whose fashionable establishment was near the Rossini home had little cards distributed to all guests of the Maestro informing them that 'after the soirée Rossini the finest meals are served at Ch.'

The Maestro's Biting Wit

Rossini was famous for his sharp wit, that sometimes turned into deadly irony. I select a few out of the great mass of anecdotes told of him, of which some, no doubt, belong to the *ben trovato* species.

A rather insignificant composer placed a funeral march which he had written upon the death of Meyerbeer that had taken place shortly before, in the hands of Rossini, asking his honest opinion on the merits of the composition. Shortly after the master sent the following reply: "I have read better and also worse music. But so much is certain—I should have preferred Meyerbeer to have written a funeral march upon your death."

In order to keep the famous musician in Paris, the French Government had made Rossini "General Inspector of Songs in France," with the annual salary of 20,000 francs. Of course there were no duties connected with this office, otherwise Rossini never would have accepted it. One day Rossini was seen to follow some drunken fellows on the street, who were singing and brawling. On being asked, what was particularly interesting to him in those men, he replied: "Am I not General Inspector of Songs in France? It is simply one of the duties of my office to study those fellows and their talents."

The orchestration of his "Messa," composed in 1864, he finished with unusual haste, explaining: "I don't want it to fall into the hands of Messieurs Sax and Berlioz, who might, after my death, kill my poor singing voices with their saxophones and other giant instruments of the orchestra."

In a promenade concert a phantasmagoria from "Don Giovanni" was being played so miserably that Rossini sent an inquiry to the conductor, asking the name of the

[Continued on page 24]

The Romance of Music

[Continued from page 23]

piece. The latter hurried towards the celebrated composer and, not without signs of astonishment, informed him that it was from Mozart's "Don Juan." "Oh, my," Rossini replied, "I have not heard this music for at least ten years—but how it has changed!"

Turkeys Spreading Rumors

The master, who had been a famous gourmet his whole life, had one day won a bet for a delicate turkey. The invitation for the dinner, however, was delayed so long that Rossini finally sent a gentle reminder to the friend who had lost. The latter replied that the truffles just then did not have the necessary richness and flavor. But he had not reckoned with the ready wit of the Maestro, who instantly said: "Don't believe that for a moment, my dear fellow! That report has been spread by the turkeys themselves, who want to prolong their lives." The turkey was served on the following day and the truffles were excellent.

Next to Berlioz, Jacques Offenbach used to be the *bête noire* of the Italian composer. In reply to the question: "What do you think of Offenbach?" he said: "I am no Bach, but I am happy not to be an Offenbach."

While he was still living his admirers used to call him the "Swan of Pesaro" (his birthplace). Rossini hated this name, the French translation of which is "Le cygne de Pesaro." Having received one day an invitation addressed to "le cygne de Pesaro" he answered it with the signature "Le singe de Pesaro" ("The monkey of Pesaro").

But also traits of touching modesty are reported of the famous man; among others it is known how he said to Wagner in 1860: "Yes, if I had been born and educated in your country I might have succeeded in creating something worth while. The gifts I did possess in some degree and perhaps I might have reached something under more favorable circumstances."

It is well known that Rossini had a penchant for luxurious living, and his particular specialty was in the line of gastronomical refinements. For months he could devote himself to the problem of perfection of a special "sauce," the ideal of which was in his mind even if he was unable to translate his ideas into hard facts. You might have criticized his "Barber" or have condemned his "Tell" until there was nothing left to it, but woe if you dared to take exception to his "Consommé Rossini" or some other of his famous culinary recipes. If he was a frequent guest at the Parisian Palais Rothschild it was due less to the attraction of the distinguished money magnates than to their cuisine. For hours he would debate and quarrel with the chefs de cuisine only to end by making up with them. When one of these kitchen artists one day stole one of his ideas, namely, to place frozen Champagne foam within a "bomb" of ice cream and called it "Bomb Cliquot," instead of "Bomb Rossini," he avoided the Rothschild kitchen for a few days after this black deed of the culinary artist.

This, however, was not Mr. Carême, the most distinguished of the Rothschild chefs, with whom Rossini always had the most cordial relations. One time the chef dedicated a very delicate patty of game to his great friend, which he sent the composer with the dedication: "Carême à Rossini." The latter showed his appreciation by a composition, which he inscribed "Rossini à Carême."

The greatest horror of this gay old gentleman was the thought of death;

even the mention of the fatal word was never permitted in his presence. In this he resembled Count Kaunitz, the famous Austrian statesman, or Count Brühl, the Saxon minister, to whom the death of Frederic the Great of Prussia had to be circumscribed in this way: "The last Prussian courier has brought the news of the ascension to the throne of Frederic William II." So the statesman knew that Frederic had died. The early deaths of Chopin, Bellini and Donizetti were to him a cruel freak of nature, while the demise of contemporaries of his own age created a deep and powerful impression upon his mind. "Has our time already come to depart?" he questioned with shuddering thought, when told of the death of Meyerbeer.

In respect to his musical creed he was a staunch Italian in his convictions, as may be gathered from the words he wrote shortly before his death: "I am of the unalterable opinion that Italian music, particularly the vocal music, should be ideal, wholly ideal and consist of expression and never imitation, as certain materialistic philosophers have wanted to make it. I may be permitted to say, the sentiments of the heart should find expression, they are not to be imitated."

Hinkle-Witherspoon Recital Attracts Large Pittsburgh Audience

PITTSBURGH, PA., Feb. 14.—Florence Hinkle and Herbert Witherspoon, popular artists in Pittsburgh, appeared in a joint recital at Carnegie Music Hall Friday evening, Feb. 11. The occasion was a benefit performance for the Columbia Hospital. The affair was a financial and artistic success, a large audience being present. The popular soloists sang four duets and charmed the audience with their musical art. Charles A. Baker was the accompanist. E. C. S.

Percy Richards Soloist for Women's Republican Club

Lieutenant Percy Richards, the well-known Swedish opera singer, was the soloist at the luncheon and Lincoln's Birthday reception given by the Women's Republican Club at Delmonico's on Saturday, Feb. 12. The artist's announced song group included the "Chanson de l'Adieu" and "Ideale" of Tosti, Schumann's "Two Grenadiers" and the Lohr "Out of the Deep." Lieutenant Richards was heard on Thursday evening, Feb. 10, in the program given by the Horse Aid Society of New York at the Waldorf.

Hofmann Plays in Young People's Series at Brooklyn

The final concert by the Symphony Society of New York for Young People, in a series of five, at the Academy of Music, took place on Saturday afternoon, Feb. 12, when the celebrated pianist, Josef Hofmann, also was heard. The "Manfred" Symphony of Tchaikowsky was given a stirring interpretation by Walter Damrosch, conductor, after which Hofmann played Chopin's Concerto in F Minor superbly with the orchestra. G. C. T.

Want Music Made Major Study in Albany High School

ALBANY, N. Y., Feb. 12.—At the meeting of the Albany Music Teachers' Association Monday evening, Feb. 7, at the home of Mrs. Edith Ross Baker, it was decided to present the question of introducing music as a major subject in the Albany High School to the board of education. For the purpose of impressing the school authorities with the value of music in education the association will bring several Albanians, who were former students in the schools and have achieved success in music in Albany, to appear in recitals. The first of these will be Sam Clarke, pianist, of Boston. W. A. H.

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DE LUCA

"His Rigoletto is a Masterpiece"

(New York Herald)



Photo © Mishkin

DE LUCA AS "RIGOLETTO"

Press Comments

New York Morning Telegraph, Feb. 12

The real protagonist of the evening was Giuseppe De Luca, who sang the part of Rigoletto. He has never been so well cast. His interpretation would have stood on its dramatic excellence alone if its vocal virtues had not combined to lift it high above the level of the commonplace. The tremendous applause which he received was well deserved.

New York World, Feb. 12

His delineation of the character was not only consistent, but in his suggestion of the constantly changing emotions, especially through facial expressiveness, he made the rôle vividly realistic. De Luca's Rigoletto assumes a place of importance comparable to the best this city has known.

New York Tribune, Feb. 12

Last night his Rigoletto proved that he is an artist of true tragic powers. His impersonation was in the later scenes fragrant with pathos, with feeling and with vindictive hate, yet in the first act ironic and heartless. His business in the court scene was well thought out and original, his curse at the end of the scene with his daughter terrifying in its intensity. Needless to say, he sang the music as Verdi should be sung—with exquisite nuance and legato.

New York Herald, Feb. 12

The Rigoletto, Mr. De Luca, enjoyed a triumph. His Rigoletto is a masterpiece. His acting is charged with just the right shade of melodramatic, to make the plot of the familiar opera ring true and hold the audience's interest. His facial expressions mirrored at first the cynical mockery, then the tragedy, of this part. His singing was superb in its quality of tone, in phrasing, wonderful breath control and dramatic import.

New York Times, Feb. 12

The new Rigoletto, Mr. De Luca, gave an admirable, an interesting, and characteristic impersonation. It had many significant details of malignancy, pathos, and tragic power. Mr. De Luca did much excellent singing.

The Globe and Commercial Advertiser, Feb. 12

Mr. De Luca added a creditable impersonation of Rigoletto, that stumbling block of baritones, to his New York record. Vocally and dramatically he gave an intelligent, carefully considered performance which his excellent make-up aided materially. Particularly effective was his assumption of cynical lightness in the first act.

New York Evening World, Feb. 12

Mr. De Luca's Rigoletto was a fine bit of characterization. He made his points with rare subtlety and refinement, but none the less effectively.

For Concerts Management: R. E. JOHNSTON, 1451 Broadway, N.Y.

CHICAGO OPERA SINGERS WITH SAN CARLO CO.

Mme. Beriza, Carl Cochems, Myrna Sharlow and Others Appearing in Opera in St. Louis—Concerts of Moment in Chicago

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Feb. 13, 1916.

THE San Carlo Opera Company is drawing several of the Chicago Grand Opera Singers to St. Louis as guest performers for a brief opera sea-



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son there. Mme. Marguerite Beriza, who sang *Monna Vanna* in Chicago, will sing in "Faust" and "Carmen" in St. Louis and she will sing *Thais* both in St. Louis and Kansas City. Carl Cochems, bass, will sing *Mephistopheles* to Mme. Beriza's *Marguerite* in "Faust." Myrna Sharlow, whose *Mimi* in "La Bohème" received an ovation here, will sing *Micaela* in "Carmen." Miss Sharlow sang the same rôle here with success, and repeated *Micaela's* air as soloist for the Cincinnati Symphony Orchestra at its Chicago concert. Agnes Scott Longan, Chicago soprano, will also join the San Carlo troupe in its St. Louis season. She was formerly a member of the company. Recently she returned from concert work which took her through Kansas, Missouri, Oklahoma, Texas and Arkansas. She sang with the St. Louis Symphony Orchestra Jan. 2. On March 1 she will sing in the Phi Mu Alpha course of the University of Missouri at Columbia, Mo.

Two oratorios were sung this week in the First Congregational Church—Mendelssohn's "Elijah" and Haydn's "The Creation." "Elijah" was sung by 250 singers of the united choirs of the New First Congregational Church, Feb. 7 and 10. Mable Corlew Schmidt, soprano; Lucy J. Hartman, contralto; Thomas McGranahan, tenor, and Marion Green, baritone, were the soloists, and H. Augustine Smith directed. The Lewis Institute chorus of 300 voices sang "The Creation," Feb. 8 and 11, under George L. Tenney's direction. Cora Libberton, soprano; Eugene Dressler, tenor, and Edwin Martin, bass, were the soloists.

An opera company made up of pupils from the Hinshaw Conservatory of Music will go to Canton, Ill., this week for the Chicago Civic Bureau. "The Bohemian Girl" and "Faust" will be presented. Both operas will be sung in English. Louise Krause will sing *Marguerite* in "Faust," Mrs. Annabel Dicky will sing *Martha*, Glen Stark will sing *Mephistopheles* and T. F. Hughes will portray *Faust*. These singers will also take the corresponding rôles in "The Bohemian Girl."

Carolina White in Vaudeville

Carolina White is singing in vaudeville at the Palace Music Hall. She finds it easy to fill the hall with her voice after conquering the vast reaches of the Auditorium Theater, when she was a member of the Chicago Grand Opera Company. She sings an aria from "Robert le Diable," a ballad entitled "When My Ship Comes Sailing Home" and a serenade by Leoncavallo, with "Mother Machree" for an encore piece. Enrico Barrajo is her accompanist.

Mme. Rosa Olitzka, contralto, has returned to Chicago from a successful concert tour in the East. She is preparing an entirely new program for her recital in the Illinois Theater, March 5. She is also preparing her programs for a tour of the Middle West in concerts and spring festivals.

Frances Rose, soprano of the Chicago Grand Opera Company, and Marion Green, Chicago basso, were the soloists at the South Shore Country Club musicale, Feb. 6. Miss Rose sang "Ritorna Vincitor" from "Aida," a group of English songs and a group of German songs. Marion Green sang an aria from "The Seasons," a drinking song by Percy Pitt, Schubert's "Du bist die Ruh," Beethoven's "Die Ehre Gottes" and a group of English songs. Ernest Knoch accompanied.

"La Bohème" was sung at the Art Institute Sunday night, Feb. 13. Henriette Weber, who is in charge of the Art Institute's weekly opera evenings, was assisted by a trio of strings. Edward Atchison, tenor, and Marion Green, basso, were soloists.

Violin-Piano-Vocal Recital

A violin, piano and vocal recital was given by the Cordon Club, Feb. 8. Mabel Wood Worth played the violin, accompanied by Robert Burch. Jeannette Durn, pianist, played Rameau's "Tambourin," Mozart's "Pastoral Variations," Mendelssohn's Scherzo in D Minor and Liszt's Twelfth Rhapsody. Lucille Stevenson, soprano, sang old English

songs, three Brahms numbers and a group of modern English songs. Mrs. H. H. A. Beach, the composer and pianist, was the Cordon Club's guest Tuesday.

Fannie Bloomfield Zeisler, played the piano before the Chicago Hebrew Institute, Feb. 6, at its fifteenth regular Sunday concert.

Gustaf Holmquist, Chicago basso and vocal teacher, sang in joint concert with the Janesville Musical Club, Janesville, Wis., Feb. 11. This week he is singing in oratorio in the annual music festival at San Antonio, Tex.

A new studio of vocal teaching has been opened by István M. R. Rédey, tenor and teacher, and May Dunnlea, accompanist. Mr. Rédey studied with Franck Steger, operatic lyric tenor, in Vienna, and later with Richard Pauli, director of the Royal Conservatory at Budapest, and with Luigi Salvo.

A dance program to music by Schumann, Brahms, Chaminade, Strauss, Delibes, Nevin, Rubinstein, Grieg, Orlob, Lincke and Ferrari was given in the Ziegfeld Theater, Saturday, Feb. 12, by the dance pupils of Mrs. Mae Stebbins Reed of the Chicago Musical College.

Victor Garwood, pianist, member of the faculty of the American Conservatory of Music almost since its foundation, presented his pupils Saturday in a joint recital with the voice pupils of Charles La Berge.

Paulist Choristers' double quartet, under the direction of Father Finn, sang at a concert of the Illinois Charitable Relief Corps, Friday, Feb. 11. Myrna Seifert played some piano solos, and Marguerite Burns sang a group of songs.

The Young People's Choral Club has been formed in the Lawndale district of Chicago to develop the musical aspirations of the young people in that locality. Music from operas and folk songs will be sung.

Robert Louis Barron, a pupil of Max I. Fischel, gave a violin recital in Central Music Hall, Feb. 13. He played Vivaldi's Concerto in G Minor, and numbers by Kramer, Mozart, Dawes, Borowski, Wagner, Wilhelmj, Haydn-Burmeister, Gaertner-Kreisler and Brahms-Joachim.

Ferne Gramling, soprano, and John A. Wiederhorn, pianist, were visiting soloists Sunday at a concert given by Ballmann's Orchestra.

Arthur Dunham conducting, the Sinai Temple Orchestra gave a concert in Sinai Temple, Sunday evening, Feb. 13. Frederick Preston Search was cello soloist.

David Baxter, Scotch basso, and Frederick Preston Search, cellist, appeared in joint recital at Central Recital Hall Sunday afternoon.

Cantor Hyman L. Lipman, tenor, and Sophie Lobell, pianist, were soloists of the orchestra concert in the Hebrew Institute Sunday afternoon, Feb. 13. Alexander Zukovsky, one of the first violins of the Chicago Symphony Orchestra, conducted.

FARNSWORTH WRIGHT.

Pianist Bruhl Reveals Skill in Recital at Montclair, N. J.

MONTCLAIR, N. J., Feb. 10.—A recital by Martin Bruhl, pianist, was given in the new High School Auditorium here last night, when the artist was heard in a program that displayed his marked sense of rhythm and ample technique. His offerings were largely from MacDowell and Liszt, with a Chopin Nocturne and Moszkowski Etude added. His encore offerings included two Beethoven pieces and a Schumann "Romanze." The recital was under the management of Frank Stout, who introduced the artist.

W. F. U.



Photo by Mishkin

LYDIA LOCKE PRIMA DONNA SOPRANO

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The Story of CHILSON-OHRMAN

By Gordon Brooks Fulcher

CHAPTER II.

THE Hand of Fate seems awfully reckless at times. Great Moments never come singly, and the Mysterious Goddess of Chance often pulls the throttle wide open and skids through the finely spun web of Circumstance with a loose grip on the Steering-Wheel.

You would hardly expect to find Dramatic Incidents developing out of the Chicago Apollo Club's staging of "Caractacus," would you?

Yet, when the muffled telephone bell in Chilson-Ohrman's North Side Apartment buzzed through the silence of the half-dark room, Fate had taken charge of things.

Chilson-Ohrman had just heard the Physician tell, in a very off-hand way, how two years in the Rocky Mountains would help her younger sister win the big, silent battle. Chilson-Ohrman, in one great moment, had abandoned all thought of Career, and had decided to go on the trip with her sister.

Good-bye, years of ceaseless effort and work. Good-bye, Career. So, when the muffled telephone bell buzzed, and Mr. Carl Kinsey told how Florence Hinkle had cancelled and how Chilson-Ohrman must learn the whole trying work of Elgar's, on forty-eight hours' notice, it was the Last Straw.

Nevertheless, forty-eight hours later, Chilson-Ohrman stepped upon the stage of the Auditorium and sang as she never had sung before. The Audience was electrified. It knew nothing of the Invalid Sister. There, do you get the Sense of Contrast?

It was a Farewell, disguised as a Début.

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SOPRANO MAKES AN "INFORMAL DÉBUT"

Irma Gratz Reveals Lyric Voice of Pleasing Qualities in Concert

IRMA GRATZ, a young soprano who has spent a considerable period in study abroad, made what was announced as an "informal début" at the Hotel Biltmore, New York, on Feb. 10, assisted by Morton Adkins, the baritone, formerly of the Century Opera Company, and Mary Zentay, the young violinist. Fernando Tanara played the accompaniments ably for Miss Gratz, and Conal O'C. Quirke accompanied the other two artists.

Miss Gratz revealed a lyric voice of pleasing qualities which was heard to the best advantage in the "La ci darem" duet from "Don Giovanni," sung with Mr. Adkins, the Pergolesi "Se tu m'ami" and Mr. Tanara's Venetian song, "Nina," the latter being re-demanded. The soprano also sang numbers in German and English. She has an ingratiating personality and vivacity of manner, and she seemed not in the least to be afflicted by the nervousness that is usually consequent upon a début. She was warmly applauded and was presented with an avalanche of flowers. Among the musicians in the audience was Vernon Stiles, the American tenor, of the Chicago Opera Company.

Mr. Adkins' singing exhibited its customary good qualities, and he gained particularly good results in the "Pilgrims' Song," by Tchaikowsky and Hammond's "Three Men o' Merri."

The playing of Miss Zentay was astonishingly virile and vigorous. In fact, in one of the Tartini-Kreisler Variations on a Corelli theme, she bore down



Irma Gratz, Charming Young American Soprano

upon the strings of the violin so severely that one almost expected them to snap under the strain. She produced an extremely large tone, if not a refined one, and she played with technical ease and abundant verve. The applause for Miss Zentay was most vehement and she repeated Schubert's "The Bee" and added two encores to her group. K. S. C.

PERCY GRAINGER'S FIRST BUFFALO APPEARANCE

Pianist's Stirring Playing Compels Him to Add Eight Encores—Municipal Orchestra's Free Concert

BUFFALO, N. Y., Feb. 11.—The second of the series of artist recitals, arranged by the Chromatic Club, was given by the Australian pianist, Percy Grainger, at the Twentieth Century Club Hall, Tuesday evening. Critical comment on Mr. Grainger's playing elsewhere has been so eulogistic that the announcement of his appearance here created widespread interest, and the demand for tickets exceeded the supply.

His first number, Busoni's arrangement of Bach's Organ Prelude and Fugue in D Minor, was played with superb technical skill, and with warmth and color. His interpretation of this number confirmed the report that he had something new to give and he was acclaimed with applause and bravos. His other numbers gave him an excellent opportunity to display his control of tone color, sense of balance and beautifully blended *crescendi* and *decrecendi*. It was vital musical playing and it aroused his audience to tremendous bursts of enthusiasm, which compelled him to play eight encores.

Howard Brockway of New York gave a talk on the new Spanish opera, "Goyescas," by Granados, at the Chromatic Club, Feb. 5, telling the story in interesting fashion, giving an exhaustive account of its musical construction, and the sources from which the composer drew his inspiration. He then played much of the music, with fine tone and splendid sense of rhythm.

Herman Epstein of New York gave an interesting talk illustrated with music at Temple Center, Temple Beth Zion,

Feb. 10, on Wagner's "Das Rheingold."

The first free concert of the Buffalo Municipal Orchestra was given in the Broadway Auditorium, Sunday evening, under the direction of John Lund. Mrs. Agnes Preston Storck, a local soprano, was the assisting artist and put some very fine singing to her credit. The orchestral work was excellent and the 4000 persons in attendance were generous with applause.

Some fine singing was done by the soloists and choir of St. Paul's Episcopal Church, Jan. 30, when Mendelssohn's "Elijah" was given under the direction of the organist and choir director, Andrew Webster. F. H. H.

"Stabat Mater" Conducted by Janashek

Rossini's "Stabat Mater" was given a masterful rendering by William Janashek, organist and choirmaster of St. Paul's Episcopal Church, Englewood, N. J., Jan. 30. Especially well trained was the chorus in the numbers allotted to them. John Charles Thomas, baritone, was to have assisted, but a severe cold prevented. However, William D. Tucker was equal to all the demands of the work. Katharine Horisberg, soprano, and Alice Sanford-Baker, alto, displayed splendid vocal technique and flexibility in their respective solos. "Inflammatus" and "Fac ut Portem" and the beautiful duet, "Quis est Homo," difficult in its embellishments, was most creditably sung.

Providence Students Appear in Opera Offerings

PROVIDENCE, R. I., Feb. 1.—On Friday evening in Memorial Hall, the Hyde Operatic Society, Arthur Hyde, conductor, gave a most enjoyable concert. The society consists of about forty pupils of the Hyde School of Music and Dramatic Art and the ensemble numbers were

given with fine balance of tone and expression. James Conway, tenor, gave "Che gelida manina" from "La Bohème," displaying an exceptional voice of wide range.

Mrs. Eva C. Gray was heard to advantage in "Elsa's Dream" from "Lohengrin," and she also sustained the soprano rôle in the "The Pilgrimage Scene" from "Tannhäuser." Arthur Joseffy, baritone, sang Wolfram's Eulogy from "Tannhäuser" in an artistic manner, and Fred Harmon, Jr., gave songs by Cadman and Stickles in a praiseworthy manner. Charlotte Penniman, coloratura soprano, sang splendidly Dell'Acqua's "Oft Have I Seen the Swift Swallow," and was also heard in a number from "Faust."

Ethel Chaplin-Lawton, contralto, one of Mr. Hyde's artist pupils, gave "The Land of the Sky Blue Water" (Cadman), "Fiddle and I" (Goodere), "In My Garden" (Liddle).

Mr. Hyde conducted the chorus in an able manner. The accompaniments by Alfred Scaife and Gertrude Joseffy were played with discretion and in good taste. G. F. H.

Distinguished Artists Aid Normyl Welfare Work

Artists who have volunteered their services for the benefit program to be given on behalf of the Normyl Welfare Association at the Princess Theater, New York, on the afternoon of Feb. 24, are George Copeland, pianist; Mlle. Verlet of the Grand Opera, Paris; Mlle. de Fontenay, Covent Garden, London; Elise Dufour, danseuse; Mme. Alice Archambaud, Daniel Pennell, R. Peyton Gibbs and Margaret Huston. The Normyl Welfare work was started in Great Britain in 1905 for the cure of those addicted to the use of morphine and alcohol.

Constance Purdy to Sing Moussorgsky's Satire on Critics

Constance Purdy will make her second appearance this season before the MacDowell Club of New York on the evening of Feb. 20. Her program will be composed exclusively of songs by Moussorgsky and, with three exceptions, none of these songs has ever been heard in New York. One of the most interesting among them is "The Peep-show," a satire on some of the critics of Moussorgsky's day.

Fuller Sisters and Local Artists Heard in Greenville, S. C.

GREENVILLE, S. C., Feb. 11.—The Misses Dorothy, Rosalind and Cynthia Fuller gave one of their novel and delightful recitals of "Folk Songs," before one of the largest audiences of the season here Tuesday evening of this week. The recital was given in the auditorium of the Greenville Woman's College. The Conservatory of Music, Charles E. Poston, director, presented Anna May Bryant in an attractive pianoforte recital on Jan. 18. Miss Bryant was assisted by Miss McBee, soprano, and by Miss Dawson, violin; Mr. Swift, violin, and Mr. Dring, cello, in a string trio, "Serenade," by Drigo. G. A. B.

ENSEMBLE PLAYING OF MASTERLY KIND

Parlow-Hutcheson Recital Also Remarkable for the Individual Performances

Kathleen Parlow and Ernest Hutcheson appeared in a joint recital at Aeolian Hall, New York, on Wednesday afternoon of last week before a large audience that manifested its pleasure vigorously and sometimes in the wrong place. Both artists are admired ensemble players and, more than that, their musical individualities supplement each other in singularly happy fashion.

Last week they devoted their efforts—singly and in conjunction—to French works, playing together the Sonata of César Franck and that in D Minor of Saint-Saëns. On her own behalf, the violinist gave Saint-Saëns's "Introduction and Rondo Capriccioso," while the

BALTIMORE GREET LEOPOLD GODOWSKY

Heard at Peabody Recital—Sophie Braslau, Elman and Graveure Appear

BALTIMORE, MD., Feb. 5.—Leopold Godowsky, the celebrated pianist, appeared at the Peabody Conservatory of Music, giving the twelfth recital of the series yesterday afternoon before a very large audience. The pianist presented his art with great ease as to digital facility, the fluency of technique being at times entrancingly weblike.

Sophie Braslau, contralto of the Metropolitan Opera House, and Mischa Elman, the Russian violinist, were the joint artists in a recital for the benefit of Vacation Lodge at the Lyric Theater Thursday evening, Feb. 10. Both artists selected rather popular material for their program and added numerous encores.

Louis Graveure, baritone, with the assistance of Francis Moore at the piano, gave the thirteenth Peabody recital on Friday afternoon, Feb. 11, before an enthusiastic audience. This was the first local appearance of this singer and his work soon won for him the attention of the large audience. He made known his vocal skill in groups of German, French and English songs and was most impressive in a group of Biblical Songs of Dvorak. F. C. B.

Fairmont Choral Club's Organization Formally Completed

FAIRMONT, W. VA., Feb. 10.—A business meeting of the Fairmont Choral Society was held Feb. 7, when the organization was completed and a constitution and by-laws adopted and arrangements made for a membership extension campaign. LaMar C. Satterfield was elected president, W. R. Barrington vice-president and Ida B. Stone assistant secretary. The officers elected at the previous meeting were Edna Jacobs, secretary, and Luther Randall, treasurer.

Havrah Hubbard Lectures on Three Operas

Havrah Hubbard gave one of his opera talks before the National Opera Club of America at the Waldorf-Astoria, New York, on Thursday afternoon of last week. His program included "The Secret of Suzanne" and "The Love of Three Kings." There was an audience which completely filled the hall. In the evening Mr. Hubbard gave another talk at Horace Mann Auditorium, Columbia University, the subject being "Madama Butterfly."

On Sunday afternoon, Feb. 27, Loraine Wyman, soprano, and Francis Rogers, the distinguished baritone, with C. L. Safford at the piano, will be heard in a concert at the Princeton Club, New York City.

pianist offered Debussy's "Soirée dans Granade," "Minstrels" and "Mouvement," Fauré's "Romance Without Words" and Alkan's "Moto Perpetuo." Alkan, to be sure, was Swiss and the piece that Mr. Hutcheson played was edited by the American, MacDowell. But that may be dismissed as negligible.

The artists gave an intelligent, incisive and forceful performance of the Franck sonata—the best one heard here this season since the commandingly fine reading offered by Albert Spalding. And to the Saint-Saëns work they brought characteristically French qualities of elegance and distinction. The balance attained in the delivery of these works, the proper accentuation of the individual instrumental values lifted the work of both performers to a very high plane.

Miss Parlow later played the "Introduction and Rondo Capriccioso" with a captivating grace and rhythmic life that renewed interest in the fearfully hackneyed piece. Harry Gilbert accompanied her ably in this. Mr. Hutcheson's playing of the piano numbers had brilliancy, imagination and good taste. H. F. P.

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New York, February 19, 1916

A REBUKE FROM PADEREWSKI

Under the caption, "Paderewski Rebukes His Rude Hearers," there is an account in this number of MUSICAL AMERICA of an incident which embodies an issue of significance to all those Americans who attend concerts or the opera. This account sets forth the fact that at the Biltmore musicale of Feb. 11 the famous pianist ceased playing in the middle of a number because one of his hearers was so rude as to walk out during his performance of the piece. Further, he refused to resume playing until various other persons who started to leave had taken their departure, and he adopted the same measures after each succeeding number.

The fact that the audience showed its sympathy with Paderewski's action by repeated applause indicates that, in the spirit of his rebuke, the artist was quite within his rights. Except in an unusual case, there is absolutely no excuse for a concert hearer's arising from his seat in the midst of a number and making his exit.

With a performance so split up into fragments as is a concert, one has ample opportunity to withdraw between the numbers, and for this reason the abrupt departure of the woman who disturbed Mr. Paderewski's equanimity is unpardonable. At the opera there is more excuse for persons' leaving in the midst of a long scene, but even there one sometimes finds thoughtful individuals who, when they know they are to leave the house before the close of an act, have decency enough to withdraw from their seats at the preceding intermission and watch the first part of the scene from the standees' rail.

Just what are the rights of the concert performer in the matter of expecting that his hearers shall not retire in the middle of a group? Certainly, the people at the Biltmore who paid \$3 for their seats, were not unreasonable in feeling that they had a right to turn their back on the entertainment in favor of luncheon or some other engagement, whenever they so desired.

For his unhappy hour Mr. Paderewski has only himself to blame, if it was he who ordained that his contribution to the program should be set apart from those of the artists and should come after they had finished with their performance. When the rebuke was administered it was almost 1 o'clock, and surely, at that hour, one cannot be blamed for spurning music in favor of more solid food.

It would have been more practicable if Mr. Paderewski's exceedingly lengthy group of eight numbers had been placed in the center of the program. In that case, despite the fact that Mr. Paderewski's performance was "sandwiched" in between those of other artists, the receptive calm of the audience would have been less unruffled than it was the other day at the Biltmore when the famous pianist gave his hearers such a drastic lesson in manners.

TECHNIQUE AND BRAINS

Martinus Sieveking, the distinguished pianist, as quoted in a recent interview in MUSICAL AMERICA, makes certain statements concerning the relationship of technique to brains in piano playing which invite critical scrutinization on the part of those who rate brains at a higher value than Mr. Sieveking seems to accord them.

All persons, with the possible exception of the members of certain modern religious sects, will readily agree with the pianist that "it is a profound mistake to believe that acquiring a technique depends wholly upon the brain," for the profound, if simple, reason that between the brain and a piano technique there intrudes itself a quantity of too, too solid flesh in the form of fingers, arms and other obtrusive impedimenta.

Mr. Sieveking goes farther and while acknowledging that mental concentration is necessary in studying, as it is in playing a composition, he is quoted as saying that "the technical part plays the greater rôle." He points out that while a pianist may know a composition by heart thoroughly in a short time, it takes him a much longer time to learn to play it perfectly, and from this obvious premise he draws the far from obvious conclusion, according to the interview, that "technique plays a bigger rôle than brains."

Truly, understanding may be quick, and executing what one understands is usually slow. But just why the addition of the element of time required in perfecting technique should exalt technique to a "bigger rôle than brains," it is, to say the least, a bit difficult to understand.

An architect may conceive in a minute a house which it takes a year to build. Is the technical process of building therefore more important than the conception? Would Mr. Sieveking live in a house conceived by a brainless architect, however well its abortive ideas had been technically carried out? And would the pianist approve the idea of applying a perfect technique to a brainless or a faulty conception?

Surely not. Mr. Sieveking tacitly implies a "perfect" brain to begin with—one capable of the same excellence in conceiving that he requires in executing. And the moment this is admitted, as mental self-respect requires that it should be, there is no possible comparison of degree between brain and technique.

Brain plays a prior rôle to technique, and a speedier, but in no sense a lesser. To think otherwise is to discredit the human mind, and ultimately to place blind technique on the throne of reason, an abhorrent usurpation all too common in the musical world of to-day.

How It Works Out!

To the Editor of MUSICAL AMERICA:

On all sides I hear such interesting and favorable comments on Mr. Freund's work since he lectured here. It was not only a great pleasure to hear him, but he has awakened many spirits which heretofore have been dormant in our city. The result of his work here will be fine. Truly yours,

(Mrs.) MAE D. MILLER.

Allentown, Pa., Feb. 9, 1916.

PERSONALITIES



Ambitious Tour for Maud Allan

One of the interesting features promised for the musical season 1916-1917 is a transcontinental tour to be made by Maud Allan, the interpretative dancer, who will be accompanied by a large orchestra. Miss Allan—an American girl—enjoys the distinction, shared also by Isidora Duncan, of having introduced into Russia revolutionary ideas with regard to interpretative dancing that materially affected the art of the Russian ballet now so popular in this country.

Fitziu—It was announced last week that Anna Fitziu, the new American soprano of the Metropolitan Opera Company, had been invited to sing at a concert in the White House on March 14.

Wheeler—William Wheeler, one of the ablest of American concert tenors, has again been engaged as soloist for the coming year at St. Bartholomew's Church, New York City, Arthur S. Hyde, organist and choir-master.

Bigelow—Dorothy Bigelow, the daughter of Poultney Bigelow, is announced for a leading part in "See America First," an operetta soon to be produced by Elisabeth Marbury and F. Ray Comstock.

Melba—A London dispatch to the New York World says that King George sanctioned the appointment of Mme. Melba to be a Lady of Grace of the Order of St. John of Jerusalem. This order, founded in the time of the crusades, is devoted to ambulance and hospital service and other charitable work. King George is its Sovereign Head and Patron.

Zentay—Marie Zentay, the youthful Hungarian violinist, who came to America this season in opposition to her parents' wishes in order that she might reimburse them for the expense of her musical education, says that her ambition is to earn \$10,000 for them before 1917, and that thereafter she will start in to make \$7,000 more to pay for a Stradivarius violin.

Paderewski.—In connection with the remarkable sum (nearly \$40,000) raised by Mr. Paderewski at his recent Chicago recital, the contribution of Mart Domkowski, who works in the mills of East Chicago, is spoken of as typical. He had \$10 in his pocket when he went to hear his countryman play the works of another great countryman, Chopin. He left the \$10 behind him, and regretted that he had not more to give.

Kahn—Otto H. Kahn, chairman of the Metropolitan Opera Board of Directors, has purchased for \$75,000 the land known as Grindle's Point on the island of Isleboro, in Penobscot Bay, Me., where he will erect a summer home, with tennis courts, swimming pool, golf course and boat houses. The land includes about sixty acres and is opposite Seven Hundred Acre Island, where the summer homes of Rose Cleveland and Charles Dana Gibson are located.

Parlow—Despite her manifold successful appearances, Kathleen Parlow insists that she is still afflicted with stage fright. "The greatest difficulty," she said recently to a New York Herald interviewer, "is in getting on and off the stage. Just to be able to get away from the audience, to forget its presence and to concentrate entirely on the violin and the music, would be ideal. If I only could stand behind a screen and have it removed just as I began to play, or be raised from below through a trap-door just as the music began, I'd be happy."

Hutcheson—At one of Ernest Hutcheson's recitals in Baltimore, one of the numbers on the program was Brahms's B Minor Capriccio. Mr. Hutcheson's playing of it was brilliant, and it was enthusiastically applauded. After having bowed in acknowledgment a dozen times, the pianist tried to continue the program, but to no avail. The audience redemanded the Capriccio. At last the pianist stepped to the front of the stage and said: "I am sorry I cannot repeat the Capriccio, but no pianist who values his reputation ought ever to play this piece a second time if lucky enough to get through it safely once." The little speech created almost as much of a furore as the playing of it had.

POINT and COUNTERPOINT

WHAT are we coming to? If people in Los Angeles can hear a New York concert over the 'phone, as was done in connection with the Mendelssohn Glee Club golden anniversary, why not develop the idea practically? Then Mrs. Hi Lyfe in Seattle will ring up the Metropolitan Opera telephonic box office and say to the operator:

"Switch me on for the second act of 'Bohème'; I want to entertain some guests after dinner."

In that way the papers throughout the country could have their critics "cover" the New York, Boston or Chicago musical events. And if the critic disliked the performance—simplicity! Just ring off.

Would that all daily newspapers gave as much advance attention to visiting attractions as did the Hartsville (S. C.) Messenger to the coming of Reinald Werrenrath. About fourteen separate items concerning the baritone appeared in the issue of Feb. 10, among them this lyric gem:

When you feel bad, sorta down and out.
Listen to good singing and it'll make you shout.
Werrenrath is the best Hartsville has ever had.
Hear him Friday night and you'll be happy and glad.

Bill—"This paper says Paderewski was only three years of age when he began to play the piano."

Jill—"Well, he couldn't have had enough hair then to play very well."—*"Yonkers Statesman."*

At the last University Glee Club smoker in New York, the club's versatile accompanist, William Janashek, was acting at the piano as "professor" while a sleight-of-hand performer was doing some tricks with large metal rings. As the pianist wandered into the soulful strains of "Hearts and Flowers," thus shouted A. B. Pattou from the audience: "Don't play that, Bill; the girl is not leaving home."

Then up spake Percy Rector Stephens, with this suggestion: "Play something from the 'Ring.'"

"How did you like that singing trapeze artist at the show last night?"

"Well, her music was a bit over the heads of the audience."

Writers of guides to the opera had better beware—they have a rival. Frank Ward O'Malley of the New York Sun heard a recent Metropolitan performance of "Rheingold," which he terms "a tank drama with music." Thus he lists the dramatis personae, in the argot of Broadway:

Wilhelmina Woglunde, a fancy swimmer, known around Nibelheim as the "female German carp".....Lenora Sparkes
Sophie Wellgunde.....Julia Heinrich
Lena Flosshilde.....Lila Robeson
Her half sisters, called locally "Nibelheim's own Annette Kellermanns."
Al Berich, a wealthy janitor of a swell boarding house basement, formerly a deep sea diver.....Otto Goritz
Gustavus Wotan, leading citizen and political boss of Nibelheim.....Herm Weil
Mrs. Fricka Wotan, Gus's better half.....Margarete Matzenauer
Miss Flossy Freia, "Freia of 'The Follies,'" a Broadway soubrette.....Marie Rappold
Otto Fasolt, ex-strong arm guy and bouncer in rathskellers, now a rock blaster.....Carl Braun
Aule Fafner, Otto's side kick, known also because of black whiskers as "The Masked Marvel" and "The German Measles".....Basil Ruysdael
Happy Froh, a well-known club man and man about Nibelheim.....Paul Althouse
Hermie Lohse, chief of the Nibelheim Water-press Hose Company No. 1, later Fire C'mish of Nibelheim.....Johannes Sembach

Chris Donner, a champ hammer thrower and Chief of Nibelheim Weather Bureau.....

Henri Scott
Heinrich Mime, the village blacksmith.....

Al Reiss
Miss Frieda Erda, wealthy real estate owner but still a spinster.....Margarete Ober

"What, kissing my daughter?"
"Well, sir, she can't talk, she can't sing, and she can't play the piano. One must do something to pass away the time."—"Puck."

Francis Rogers gives us this story, told by an ear-witness, which comes from central New York. A Y.M.C.A. lecturer was urging his hearers to learn to overcome the obstacles that seemed to prevent their success in life.

"Why," said he, "take, for example, Paderewski, who has been singing for years with only one kidney, and see the success she has made."

Wigg—"What do you think of that violinist's phrasing?"

Wagg—"Well, I don't like the way he swore when one of the strings of his instrument gave way."—"Town Topics."

According to Edgar D. Beach of the Cornell College Conservatory, Mount Vernon, Iowa, the following, taken from a recent examination paper, may be a point which has escaped the notice of some students of the history of music:

The first opera house was opened in Venice in 1637, and in a few years it had spread all over Europe.

"One of my daughters has tonsilitis," said Mr. de Grouche, savagely, "and the other one has sprained her wrist."

"That is certainly hard luck," commiserated his friend.

"Yes," growled the afflicted parent. "Nothing works out right. The one who sprained her wrist sings and the one with the sore throat plays the piano."—"Ladies' Home Journal."

A perplexity that may have occurred to many is voiced by Dudley Glass in the Atlanta Georgian:

Oh, Geraldine, fairest and haughtiest star,
You are giving us oodles of trouble;
It took us six seasons to call it "Far-RAR,"
And now our vexation will double.

It appears that when next you will visit us here
You will be, off stage, Mrs. Lou-Tellegen;
And when we endeavor to say that, I fear,
We will all be remarking, "Oh, hell!" again.

Mr. Glass's fears may be calmed by this note from the New York Times:

Friends of Geraldine Farrar and of Lou-Tellegen, who were married on Tuesday, received announcements and "at home" cards yesterday and were amused to find mentioned the names not of Mr. and Mrs. Lou-Tellegen, but of Mr. Lou-Tellegen and Miss Geraldine Farrar. Farrar it was, Farrar it will be.

GIVE "AT HOME" PROGRAM

Sacramento Saturday Club Hears Local Musicians in Concert

SACRAMENTO, CAL., Feb. 8.—The recital of the Saturday Club, held in the Elks' Hall on Saturday, Feb. 5, was an "at home" day, local musicians giving the program. The participants were Jean Barnes, Ruth Pepper, Mary Kendall, Florence Linthicum, Mrs. Lawrence W. Ripley, pianists; Mizpah Jackson, Hedley Hall and Mrs. Walter Longbotham, vocalists; Florence Hood, violinist; William Veach, Ruth Pepper and Lucile Wright, accompanists.

The Saturday Club was organized about twenty-three years ago, and has now a membership of 1100, under the

leadership of Mrs. Lillian Nelson Norman. The artists who have already appeared this season under its auspices include George Hamlin, Maud Powell, Katherine Heyman and Lorna Lachmund. Artists yet to appear are Ossip Gabrilowitsch, Frances Alda and Frank La Forge, Florence Hinkle and Cecil Fanning. L. M. F.

WAR PLAYS STRANGE PRANKS WITH TOUR OF EVELYN STARR



Evelyn Starr, Gifted Canadian Violinist

That conditions caused by war often play strange pranks even with those in the world of art is instanced in the experience through which the young Canadian violinist, Evelyn Starr, has recently gone. Miss Starr was engaged to appear as soloist with the New York Symphony Orchestra under Walter Damrosch's baton in Ottawa and Montreal on Feb. 16 and 17 respectively. When, however, the authorities of the Dominion decided that the Damrosch orchestra would not be welcome in Canada owing to the fact that certain of its members are German, Miss Starr's engagements were also cancelled. Thus a Canadian artist has been deprived of appearing in her own country through circumstances brought on by the war.

Miss Starr recently appeared as soloist with the Russian Symphony Orchestra at Carnegie Hall, New York, playing the difficult Glazounoff Concerto and won marked favor. She will be heard in New York again this season.

OPERA WEEK AT LINCOLN

San Carlo Company Donkey Declines "Pagliacci" Appearance

LINCOLN, NEB., Feb. 3.—A production of "Pagliacci" sans donkey was given by the San Carlo Opera Company here last week. The donkey, developing the idiosyncracies of some prima donnas, refused to go on, and the scene moved to a successful close without the assistance of his donkeyship.

Four operas were presented before capacity houses, during the "season" here, "Aida," "Cavalleria Rusticana," "Lucia di Lammermoor" and "Pagliacci." The plan of offering popular prices proved highly successful, the results being satisfactory, both from opera-goers' and box office viewpoints.

A number of large parties from neighboring towns came in for the performances, some students from colleges throughout the State coming as far as 120 miles to hear the operas. Satisfaction seems the keynote of comment by press and auditors. H. G. K.

EMMY DESTINN WINS LOS ANGELES PRAISE

Soprano Aided by Roderick White in Recital—Mrs. MacDowell at Gamut Club

LOS ANGELES, CAL., Feb. 9.—Emmy Destinn gave the first of her two postponed recitals Tuesday night, at Trinity auditorium. This was her first appearance here, but the appetite for her singing had been created by phonograph records and a large and representative audience heard her with great delight. The program contained several numbers by Bohemian composers, from operas that have not been given in this country; they were sung by Miss Destinn in German. While the whole recital was a continuous feast of beautiful tone, the audience was most delighted with the "Madama Butterfly" and "Tosca" arias.

Roderick White, violinist, was a fitting instrumentalist for such a program, as his playing was marked by sympathetic interpretation and true intonation. Homer Samuels was entirely satisfactory as accompanist to both artists.

At the February meeting and dinner of the Gamut Club, the guest of honor was Mrs. Edward MacDowell, who was given a reception of which any artist might be proud. She told of the work and purposes of the MacDowell association and the restful opportunities the MacDowell colony offers to art workers, as well as the best environment for artistic work.

Other guests were Charlotte Hoone, Caroll McComas, William C. Piersch, Crane Wilbur, actor, Margaret Goetz and Edward Mitchell. A message of greeting was sent to Harley Hamilton, the second president of the club, who recently underwent an operation at the Angelus Hospital. It is reported that he is recovering satisfactorily.

The Dominant Club entertained Mrs. MacDowell last Saturday afternoon at the Ebell Club House; Sunday afternoon she was the guest of honor at a musicians' reception given by Mrs. E. W. Martindale, and on Monday by Mrs. G. F. Putnam. Mrs. MacDowell gave a recital on Tuesday at the Friday Morning Club and Friday at Blanchard Hall. W. F. G.

HEARNEW BURLEIGH CONCERTO

Providence Artists Present Interesting Composition

PROVIDENCE, R. I., Feb. 8.—The De Luxe Series came to an end with the sixth concert yesterday afternoon, at which the principal artist was Samuel Gardner, violinist, while with him at the piano was Stuart Ross, also of this city. Mr. Gardner has advanced remarkably in the few years that he has been before the public and has appeared with several organizations of importance, notably the Kneisel Quartet and the Chicago Symphony Orchestra. An interesting feature of the program was the first public performance of Cecil Burleigh's Concerto in E Minor for violin and piano, which made an especially favorable impression. Havrah Hubbard of Boston gave an interesting talk on Montemezzi's opera, "The Love of Three Kings."

Estella Neuhaus of Boston was heard here yesterday morning in a recital of piano music at Froebel Hall. Her playing was greatly enjoyed by a critical audience, which completely filled the hall.

Assisted by Wilfred Pelletier, pianist, and Gill Plamondon, violinist, Medora Duval, dramatic soprano, gave a concert Sunday evening in Infantry Hall.

An enjoyable program was given recently in Churchill House at the meeting of the Chopin Club, at which Marjorie Webster, pianist, and Loraine Johnson, violinist, were the guests.

The drawing rooms of Mr. and Mrs. Pavel Bytovetzski were filled on Thursday evening at a violin recital given by Mr. Bytovetzski's pupils, assisted by piano pupils of his wife. J. H. B.

Perle Barti Makes Début in Grand Opera in Spain

Perle Barti, Chicago, who was the star in the light opera, "The Rose Maid" at the Globe Theater in New York a few years ago and who has since been studying for grand opera in Milan, made her début on Feb. 13, according to the New York Times, at Barcelona, Spain, as Nedda in "Pagliacci," with Titta Ruffo as the Tonio.

"Master-Spirits Among Interpreters"

H. E. Krehbiel in the New York Tribune

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SYMPHONIC SONGS BY STRANSKY RE-HEARD

Julia Culp Reveals Their Beauties
in Concert of Philharmonic
Society

The "Pathetic" Symphony had its first performance of the New York season and Julia Culp appeared as soloist at the Philharmonic concert on Thursday evening of last week. Follows the program in full:

Berlioz, Overture, "Benvenuto Cellini," Op. 23; Tchaikowsky, Symphony No. 6, in B Minor, Op. 74; Stransky, Two Symphonic Songs, "Moonrise" and "Requiem," Mme. Culp; Dukas, "The Sorcerer's Apprentice"; Richard Strauss, "Befreit," "Morgen" and "Heimliche Aufforderung," Mme. Culp (Coenraad V. Bos at the Piano); Wagner, Prelude, "Die Meistersinger."

Tchaikowsky's sublime symphony seems to be approaching the condition of Beethoven's Ninth. That is to say, its presentation is coming to assume the character of a special ceremonial. Overplayed for many years, it threatened for a space to cloy and even many who loved it became surfeited. Mr. Stransky has done well to restrict its use. The only Tchaikowsky symphony requiring excessive publicity to-day is the "Manfred." Some of the superfluous energy formerly lavished on the "Pathetic" might now profitably be expended on that stupendous masterwork of which the public has not been allowed to obtain a definite perspective.

Mr. Stransky's "Pathetic" was appraised in this journal when first heard as the best since those of Safonoff and Nikisch. Last week it measured up once more to this standard. Certain details may be susceptible to criticism—we have never, for instance, cared for Mr. Stransky's retard on the big climax of the third movement; it does not conform to the impetuous, headlong character of this music—but, on the whole, it was a magnificently impressive reading, large in outline, thrilling, poignant, heart-searching. The conductor retains Gustav Mahler's telling innovation of a stopped horn at the end of the coda in the first movement. One wishes he would see fit to follow Safonoff's example in allowing a momentary, awe-stricken pause after the gong stroke—the knell of death—in the *adagio lamentoso*.

The orchestra played the symphony with flawless finish, depth of color, warmth and solidity of tone. And in this wise it also performed Berlioz's uninteresting "Benvenuto Cellini" overture, Dukas's "Sorcerer's Apprentice" and the "Meistersinger" Vorspiel.

If Mr. Stransky has composed any other works equal in value to the two symphonic songs, "Moonrise" and "Requiem," it would be mistaken modesty on his part not to bring them forward and at an early date. These two earned approval when Mme. Schumann-Heink sang them at a Philharmonic concert some three years ago, but such music improves on acquaintance. Here is no mere *kapellmeistermusik*, but a broad, original, deeply imaginative treatment of exceptionally fine poetic texts. The form is impressive and handled with complete assurance and consistency, and

the fact that the works are miniature symphonic poems with an integral voice part (entirely idiomatic), instead of songs in the conventional sense, enhances rather than lessens their interest. Composers do not often exploit this type of thing to happy effect. Here the invention is distinguished, the musical texture firmly spun, the workmanship and orchestration masterful.

Both are powerful and suggestive mood pictures of a somber nobility and Strauss-like atmosphere. The "Requiem," the more elaborately wrought of the two, is a highly organic piece of writing, containing a fugato episode of emotional significance and skilful craftsmanship.

Both songs enjoyed a hearty reception and Mme. Culp, in very much better voice than at her first recital appearance, delivered them with profound understanding. Later she charmed by her artistic and vocally beautiful performance of the three Strauss songs.

H. F. P.

FIVE MINNEAPOLIS PROGRAMS

Czerwonky as Soloist with Oberhoffer—
Two Chamber Music Series

MINNEAPOLIS, MINN., Feb. 10.—The sixteenth popular concert by the Minneapolis Symphony Orchestra was one of the most truly popular of the season. The auditorium was completely sold out and many disappointed ones turned away. A superb performance of the Tchaikowsky "Pathétique" Symphony was given by the orchestra under Emil Oberhoffer's eliciting the "bravo" of John McCormack, a guest of the afternoon. The other numbers were the "Marche Slav," Tchaikowsky, and Glazounoff's "Marionnettes" and Polonaise from the Ballet Suite, "Scènes de Ballet." Richard Czerwonky's playing of the Fantasia Appassionata by Vieuxtemps was a splendid accomplishment.

An unusually interesting and enjoyable program was presented at the last meeting of the Thursday Musical, the performers being Mr. and Mrs. James A. Bliss and Esther Osborne, soprano.

Edmond Kraus, Giuseppe Fabbini and Katherine Hoffmann appeared in the third and last of a series of historical programs arranged by Dr. Kraus, at the Unitarian Church Thursday night.

A series of four chamber music recitals, designated as the Van Vliet-Johnson series, terminated Tuesday evening.

The Minneapolis Chamber Music Association presented the Minneapolis String Quartet for the second time in the season's series of concerts at the Unitarian Church Monday night. The following program was given an excellent rendition:

Quartet No. 4 in B Major, Mozart; Trio for piano, violin and harp, Op. 40; Quartet in G Minor, glère.

Mrs. Louis P. Albee was the efficient assisting pianist, with Henry Williams, harpist.

F. L. C. B.

San Carlo Company Win Appreciation
in Kansas City

SALINA, KAN., Feb. 14.—Grand opera found Salina more than friendly, and the audiences, which filled Convention Hall at each of the three recent appearances here, of the San Carlo Opera Company, were augmented by people who had in some instances traveled more than 100 miles to attend. "Lucia," "Aida," "Cavalleria Rusticana" and "Pagliacci" were on the bill, and each performance drew well-filled houses, that responded most cordially to the praiseworthy presentations given.

Barrère Ensemble Fills New York Symphony Engagements in Canada

The Barrère Ensemble of New York, George Barrère, founder, has been booked by Catharine A. Bamman to take the place of the New York Symphony Orchestra in Canada. It will be recalled that the Damrosch orchestra was found unwelcome in the Dominion of Canada because some of its members are German. Accordingly the Barrère Ensemble of wood-wind players was engaged to fill the dates in Montreal on Feb. 15 and in Quebec on Feb. 16. The soloists appearing with them were Katharine Goodson and Evelyn Starr.

Engagements for Henriette Wakefield

Three new engagements for Henriette Wakefield are with the Worcester Festival in Rossini's "Stabat Mater" next September; with the Buffalo Orpheus Society in songs and arias with orchestra on April 24, and with the People's Choral Union in Verdi's "Requiem" at Boston, April 30.

In reply to the so-called rumors regarding MISS EMMY

DESTINN'S

management, CHARLES L. WAGNER
submits the following:

New York City
January 12, 1916

Mr. Charles L. Wagner
1451 Broadway
New York.

Dear Mr. Wagner:—

I want you to take charge of my business from February 1st, 1916, until the beginning of our regular contract, April 1st, 1916, with full authority to arrange all dates.

Yours very truly,

Emmy Destinn

MISS DESTINN has already been booked for next season for thirty-two engagements including seven appearances with the Boston Symphony Orchestra as follows:

Boston; New York; Philadelphia; Washington; Worcester; Brooklyn and Baltimore.

She has also been booked in concert in: Kansas City; Duluth; Chicago; Grand Rapids; Buffalo; Pittsburgh; Columbus; Dayton; and other places.

MISS DESTINN is now singing on the Pacific Coast and will give her

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Duties Which Martha Maynard Has Lately Added to Work in New York

DISTINCTIVE work in encouraging young American artists and in providing food for the music-hungry has been undertaken by Martha Maynard, whose name is associated in the minds of the musically-inclined of New York with the delightful series of recitals at the Theater Français, at which Miss Maynard has introduced this season several artists of distinct merit.

"The musical situation in America, at the present time, is very much disorganized and there is too much over-lapping effort," she declared. "There are many of the smaller cities that have, perhaps, one large musical festival, or similar affair, once in the season, and starve the rest of the year.

Obstacles Met With

"Sometimes there is no definite organization to handle recitals or concerts; sometimes the prices asked by managers are prohibitive for securing the best-known artists; often the people who wish to hear good music do not know where to secure the younger artists—the people with something definite and worthy to offer, but who have not yet attained distinction in the musical field.

"So, you see, there is a great field for the individual or organization that wishes to begin, in a small way, and let the work grow—as it surely will, of its own momentum."

How the Plan Works

Miss Maynard tells of one instance, in Norfolk, Conn., where the enterprise of one young woman has resulted in giving the people three concerts this winter, by good artists. Helen Kendall of Norfolk wrote Miss Maynard early in the autumn outlining a situation in that New England town, in which there are two music festivals during the summer and nothing else of moment in a musical way during the year.

"Can't you do something for us?" wrote Miss Kendall.

Miss Maynard thought she could, and wrote back, advising Miss Kendall to ascertain what subscriptions she could secure for a concert series. The response was so cordial, that, for the amount raised, it was possible to give Norfolk people three concerts by young artists well worth hearing. And the plan proved so successful that Norfolk is arranging with Miss Kendall and Miss Maynard to plan a similar series for next year.

Subscription Plan Best

In the series of recitals at which Miss Maynard is introducing this winter such artists as Denise Lyska, the subscription plan is also being followed, and this plan assures audiences of influence and discrimination—the most important factor in early concert appearances.

Miss Maynard is also acting as associate manager with Loudon Charlton in the recital at which John Powell, the young American composer and pianist,



Photo by Ira L. Hill.

Martha Maynard, Who Is Directing New York Concerts and Artists' Appearances in Smaller Cities

will give his Schumann-Chopin program on Feb. 21. Miss Maynard's interest in things musical is hereditary, by the way, as she is a cousin of John Powell, and comes from a Virginia family that has made musical history in its own State.

"The great trouble with most of the organizations that have tried to work out the plan of giving audiences to deserving young artists and concerts to the cities that are music-hungry, is that they start on too large a scale," says Miss Maynard. "Anyone can do what Miss Kendall did in her own town; one finds that the people want music and that they take a personal interest where it is made a personal matter—where the community decides what it can spend, approximately and individually, and arranges its season of recitals and concerts along this line.

"This plan does not interfere with the managers who are arranging concert series on a large scale, their work takes them into the larger fields throughout the country, but there is an enormous field which has not been supplied with good music, and in which the growing use of the talking machine, musical instruction in the schools, musical festivals, and similar activities are creating an ever-widening demand."

M. S.

MUSIC SETTLEMENT WORK

Minneapolis Club Women Give Services to Aid Musical Study

A recent report of the chairman of the Thursday Musical's Settlement Music Committee reveals by means of statistics a very active and important branch of the club's work. Mrs. M. V. Farmer is the head of the committee, which has developed this work from small beginnings, at a time when a group of newsboys from eight to ten years of age were given lessons on the violin by Mrs. Verna Golden Scott.

The centers now visited by Thursday Musical representatives are Pillsbury House, Riverside Chapel, Hope Chapel, Northeast Neighborhood, Unity House, Wells Memorial and Margaret Barry Settlement House. The committee consists of Mrs. Farmer, Mrs. F. E. Stevens, Mrs. B. S. Welch, Mrs. Ralph Ellis and Mrs. Edward Ellis. Others participating in the work are Grace Boutelle, Misses Merrill, Margaret Chapman, Appleby, Thompson, Jessie Hill, and Gilman.

Teachers give their services free of charge. Private and class lessons are given. Choruses have been formed and an orchestra of ten pieces is about to be

organized. Children pay ten cents per lesson and the charge to members of the choruses is fifteen cents a month. Out of this fund a circulating library is sustained. Mrs. Olive Saxby and Ednah Hall are particularly active in the chorus work. A list of teachers embodies the names of sixty members of the Thursday Musical who, in the course of a year, have given a total of lessons amounting to 1894.

F. L. C. B.

MISS STEPHENSON RETURNS

Concert Tour for Young Soprano Recently Back from France

The season of 1916-1917 brings back to this country a young American soprano, whose vocal qualities are not yet familiar to music-lovers here. She is Arnolde Stephenson, who has passed the greater part of her life abroad. Foreign music-lovers have so appreciated her art that she found the demands upon her time too great to permit more than occasional brief visits to her home land. As she has come to love Europe, and particularly France, the war did not suffice to drive her across the ocean, and she has remained in France, but now the tremendous decrease of artistic activities in France makes it practicable for her to take up a more protracted sojourn in her own country than she has hitherto found feasible.

Miss Stephenson was educated in France. She studied under Mathilde Marchesi, and further vocal training was gained from Baraldi in London, George Vollerthun and Lindemann in Berlin, Louis Aubert, Darius Milhaud and Robert Schmitz in Paris. Her tournées have taken her through Germany, France, England, Holland and Belgium. Miss Stephenson has won distinction in all styles of song. Her repertoire ranges from old English, French and Italian compositions to the works of Debussy and the modern Germans and Russians.

BY OKLAHOMA COMPOSERS

Program of Their Works Contains Much of Interest and Merit

OKLAHOMA CITY, Feb. 6.—The music department of the Sorosis Club gave a program devoted entirely to American composers yesterday afternoon. Nearly all the numbers were by local musicians, who sang or played them.

"The Dream Ship," by Edwin Vaile McIntyre, a delightful song, was charmingly presented by Mrs. McIntyre Rowland D. Williams sang two humorous songs of his own composition, with good effect, and Ethel Louise Carson sang three pleasing songs, by herself, "Spring Rapture," "Dearest" and "April." Dr. Edward De Meglio played two of his own violin solos, "Abendgedank" and "Humoresque," and Justin L. Harris, baritone, sang his own effective "African Love Song" and "A Mother's Song," as well as "Gold Leaves," by Winifred Newman. Charles Haubiel, concert pianist and composer, played the first movement from his "Pelleas and Ettare," a symphonic poem, and also his Etude in E Flat Minor, a fantastic improvisation on the Chopin G Flat Major Etude, Op. 10, No. 5.

C. H.

Organists' Association Hears "Gallia" at Its Meeting

The National Association of Organists, Arthur Scott Brook, president, held its February meeting at St. Peters Church, New York, George Henry Day, organist, on Thursday evening, Feb. 17. The program consisted of the Gounod "Gallia," rendered by the choir, and organ numbers by Charles Biglow Ford, Harry J. Dickerson and Herman B. Keese.

"Sonata Evenings" Feature Musical Events at Maryland College

BALTIMORE, MD., Feb. 12.—The second of the series of "Sonata Evenings" given at the Maryland College for Women, Lutherville, Md., on Saturday evening, Feb. 5, was devoted to modern French

composers, Howard R. Thatcher, pianist, and Franz C. Bornschein, violinist, being the recitalists. The Sonata in A Major of César Franck and the first Sonata in D Minor of Saint-Saëns were artistically given. The students' concert, given on Feb. 10, at the Maryland College for Women, Howard R. Thatcher, director, gave opportunity for the following students to be heard:

Florence Brobst, Edna Siekman, Carolyn Prickett, Emily Carr, A. Mildred Whiterspoon, Dorothy Nichols, Gertrude Lyons, Evelyn Cole, Elma Cliver, Eva Allen, Elizabeth Gast and Norma Williams.

MERX NOT POISONED

Baritone Among Those Who Attended Archbishop's Dinner in Chicago

The inquiries of anxious friends of Hans Merx, the noted *lieder* singer, who failed to appear in New York, after attending the archbishop's dinner in Chicago, where the poisoned soup was served, were set at rest on Sunday when he returned to Brooklyn, where he is professor of music at Cathedral College. "My health?" said Mr. Merx. "Fine. Yes, I took soup and enjoyed it. There's an old saying, you know:

'Ein deutscher Magen
Kann alles vertragen.'

"I have always believed that my epigastric apparatus has a lining of good armor plate that would require something stronger than chicken soup to make an impression. It is unfortunate for more than one reason that the arsenic was served at the meal, for the daily papers seem to have overlooked the magnificence of the affair at the University Club of Chicago. No opera stage setting ever seen could rival in brilliance of color the stately assemblage of church dignitaries in their many shaded robes of purple. The thirty-two bishops, each wearing a jeweled cross that sparkled in the glow of the electric lights, made a picture of magnificence that surpassed even a modern coronation."

Mr. Merx was tendered a dinner by the American Guild of Organists at the Hotel Blackstone, at the instance of Dr. Lewis Browne, organist of St. Patrick's, and Walter Keller, president of the organization. His late arrival in New York was caused by a stop off in Buffalo, where he sang a program of *kriegslieder*.

On Monday evening, Feb. 21, Mr. Merx will sing two groups of *kriegslieder* at the Liederkranz concert in New York. Edward Rechlin will accompany at the piano.

G. C. T.

Mme. Barrientos Heard in Mozart Club Concert

Mme. Barrientos, the new Spanish coloratura soprano of the Metropolitan Opera Company, appeared at the Mozart Society concert on Tuesday evening, Feb. 15, at the Hotel Astor. Her offerings included a Mozart Rondeau, the "Caro Nome" aria from "Rigoletto," and Schubert, Schumann and Saint-Saëns songs. This was the first outside appearance of the prima donna since she made her successful debut at the Metropolitan in "Lucia" on Jan. 31.

The Troy (N. Y.) Vocal Society has re-elected the following directors for the ensuing year: William H. Hollister, Jr.; Roy H. Palmer, John B. Shirley and William H. Demers.

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The Claque at the Metropolitan

To the Editor of MUSICAL AMERICA:

It is with pleasure that I read "Mephisto's Musings" and consider these outpourings from his heated confines sincere comments.

In your issue of Feb. 12, Mephisto, with regard to Mr. Henderson, has evidently neglected to fully consider the reiteration "that the first duty of the critic—is reportorial—namely, to give account of the performance, and what the general effect and opinion were." This situation is ideal, but fortunately this ideal cannot, or ever will be realized under our present conditions.

Unfortunately, we frequenters of the opera and mostly law abiding creatures, have been forced to tolerate a claque. My reference to this pest at this time is not meant to reflect on the integrity of Miss Barrientos or any other particular artist or on Mr. Gatti-Casazza. However, the presence of an organized claque has been in evidence for two or three years. One of the ring leaders, on the event of a celebrated singer's return to the Metropolitan fold, had the audacity to place himself alongside of a prominent critic and myself and clapped on the entrance of the star until hissed; then he calmly returned to his customary position near the stage. I and many other "rail birds" and a few graduates could supply numerous similar instances.

Respectfully yours,
A. G. O.

New York, Feb. 12, 1916.

[The claque in Europe is an institution, acknowledged and, indeed, favored by many artists. But the leader, in all instances, certainly at the principal opera houses, is a man who is thoroughly acquainted with the operas that are given, and so starts the applause with discrimination, and never offends good taste. At the Metropolitan, it must be admitted that while the claque is not favorably viewed by many artists, there are some, even of eminence, who, true to European traditions, acknowledge and pay for it. Unfortunately, at the Metropolitan the claque is led by two or three individuals who are without knowledge of music and seem to be ignorant of the operas given, and so start up a "hulabaloo" in a manner that often seriously disturbs the artists, and is certainly a nuisance to the public.—Editor, MUSICAL AMERICA.]

Singer Recalls Some Tricks of Verbal Memory

To the Editor of MUSICAL AMERICA:

Among the many things I found to admire in Louis Graveure's recent recital at Aeolian Hall was the enviable reliability of the singer's verbal memory. I doubt if many singers of substantial reputation have difficulty in remembering accurately the music of their songs, but I am certain that a majority of the singers are more or less haunted by the fear that their words are going to desert them, or present themselves in distorted or grotesque form.

The present custom of singing even the most exacting programs from memory is wholly admirable, but it places on the singer a responsibility that often is the cause of anxiety to him. The curious part of it is that very seldom does the new or comparatively unfamiliar text—provided it be thoroughly studied—play fast and loose with one's memory, but it is the old favorite which one has come to look upon as an intimate and reliable friend that plays the scurviest tricks.

A song that I have sung many times is Sidney Homer's setting of the Browning "Prospice." As everyone knows, the first line runs:

"Fear death, to feel the fog in my throat—"

A proper interpretation requires a rapid, almost torrential, utterance of great clarity. From my first acquaintance with the song I felt that some fine day a wicked fairy would trick me into declaiming:

"Fear death, to feel the frog in my throat—"

and all singers will agree with me that a frog in the throat is greatly to be feared. My prophetic dread was strengthened by

an out-of-town paper that, in reviewing one of my programs, referred admiringly to "Browning's famous lyric, beginning 'Fear death, to feel the frog, etc.'"

For some time that which I feared did not come to pass, but, finally, at a New York recital, when my mind did not beware the dreaded passage, I chanted my fear of guttural frogs. I doubt if the audience noted the slip, but I was so startled that I stopped abruptly, gasped and began the song again.

Well, the other day Mr. Graveure sang Stamford's setting of "Prospice" and delivered the text with absolute accuracy, but in the book of words I found: "Prospice," Browning, Stamford, 'Fear death, to feel the frog in my throat.'"

Yours very truly,
FRANCIS ROGERS.

New York, Feb. 10, 1916.

"The Fear Market"

To the Editor of MUSICAL AMERICA:

Let me indorse what Lieut. Percy Richards said in the "Open Forum" in your last issue, to the effect that the great reason for MUSICAL AMERICA'S astonishing growth, influence and success is because from the very start, its work has been constructive.

Those who do not advertise get a square deal, while sometimes even those who do advertise are adversely criticised. This policy is so different from that followed by other musical papers, that, at first, it seemed scarcely credible and many feared that it would not be continued.

Now, with regard to Lieut. Percy Richards's other contention, that "some musical papers are in the business only to force artists, by false promises, either of immediate engagements, of favorable introduction or by holding out hopes or fears of favorable notices, to take advertising space."

Let me go further than this Swedish opera singer, and say that for years, as is well known, an organized system of blackmail has existed in the musical world which forced artists to pay tribute unless they wished "personal matters" exposed.

Princess Trubetskoy (Amelie Rives) has written a play on this subject, entitled "The Fear Market," which is now being played to crowded houses in this city.

The postal authorities suppress the get-rich-quick concerns that misuse the mails to swindle the public.

Why do they not suppress the blackmailing musical papers?

Truly yours,

C. R.

New York, Feb. 5, 1916.

Exposition President Thanks "Musical America"

To the Editor of MUSICAL AMERICA:

Analysis of the influences which combined to make of the Exposition such an unqualified success has still further convinced us that one of the great, vital contributions has been the loyal, patriotic and most effective support of the press.

I feel that I here express the gratitude of all our visitors who through the Exposition gained a better understanding of life's finer things and of true international fraternity. You aided in all this by the assistance rendered through MUSICAL AMERICA. No word of ours can add to the satisfaction you must feel in having given such service in a world work, but desiring to recognize the great forces that made the Exposition's success, we want to send you at this time our earnest and grateful acknowledgment.

Very truly yours,
CHAS. C. MOORE,
President.

Office of the President,
The Panama-Pacific International
Exposition,
San Francisco, Cal.,
Feb. 3, 1916.

Objects to Coughing as "Voice Builder"

To the Editor of MUSICAL AMERICA:

At last we have been told how to build a voice! Cough it out into a baritone! Why not sneeze it into a tenor? Indeed, there have been heard tenors and sopranos toward whom one entertained the suspicion of voice-placing through the sneeze. Every real voice teacher knows that tone is produced by a stroke of the glottis, with the same motion—with less force—as that which produces the cough. But the quality of tone pro-

duced by a cough would be as the bark of a dog compared to the song of a bird. The doctor in question should study voice and the art of singing a little longer before publishing his discoveries.

Yours very truly,

BLANCHE GREENLAND,
New York, Feb. 10, 1916.

American Indian Music

To the Editor of MUSICAL AMERICA:

Enclose \$2 for MUSICAL AMERICA. Its weekly coming is an event and though we live in a somewhat benighted district it brings to our fireside the glories of the Metropolitan Opera and the great concerts given throughout our fair land.

Will you kindly inform me by letter or through your paper where I can obtain a book on American Indian music?

Are Charles Wakefield Cadman's lecture-recitals on this subject given in printed form—pamphlet form—and who is the publisher?

Will you tell me if Titta Ruffo lost his life in the sinking of the Ancona?

I shall be grateful for this information.

Very respectfully,

Mrs. E. M. WISE.
Harrison, Ark., Jan. 27, 1916.

[There is no one book which covers thoroughly the subject of American Indian Music. As an introduction it would be advisable to read "Indian Story and Song from North America," by Alice Fletcher. The Omaha Report on Music, by J. Comfort Fillmore, published by the Peabody Museum of Harvard University, Cambridge, Mass., is also of value. Other books recommended on this subject are Bulletins 45 and 53, of the Bureau of American Ethnology (Miss Densmore), Washington, D. C., and "The Hako—A Pawnee Ceremony," by Alice Fletcher, Bureau of American Ethnology, 1904. By addressing the Minister of Education, Ottawa, Can., you will be able to obtain data on the Indian music of Canada. So far as we know, Mr. Cadman's lectures are not obtainable in printed form. Titta Ruffo was not

aboard the Ancona during its fatal voyage.—Editor, MUSICAL AMERICA.]

The Value of the Propaganda

To the Editor of MUSICAL AMERICA:

Nothing could more thoroughly establish the value of Mr. Freund's propaganda, so far as it concerns the American composer, than a comparison between the programs of the various musical organizations, symphony societies, artists (vocal and instrumental) bands, choral bodies, etc., even three years ago and now.

The increase in the number of songs by American composers now given is simply astounding. Managers almost insist upon some American productions being on the programs, even of the most eminent artists.

While it must be admitted that some of the works by Americans is not of a high order, yet many compositions of worth by Americans are being heard, which could not get a hearing before. Only the other day a well-known publisher said to me: "There seems to be a popular wave sweeping the country in favor of Americans."

Let the good work go on and all honor to the man, who, in the face of scurrilous attack, has gone out to fight, not for "American music for Americans," but for that spirit of democracy in music which knows neither race nor religion, but accepts and honors all who are worthy.

Respectfully,

CLARA SUTLEDGE.
Boston, Mass., Feb. 4, 1916.

In re "Madame," "Frau," "Signora"

Dear Mephisto:

Having been ill the past two weeks with grippe, I did not write. To-day I see the lengthy tirade which my innocent question re Mme., Frau, Signora, etc., has brought upon my poor head. "Lawyer and Philosopher" says "William the Conqueror carried with him the Norman French language to England and that the word Mme. has adhered to our present English." And again, "The French language is the only one from which such a word could be borrowed." Sure, 'tis borrowed, and all I wanted to know was why each nationality did not stand by its own guns, as it were.

[Continued on page 33]

THE PHILADELPHIA ORCHESTRA

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SUSANNA DERCUM, Contralto

Maria Aegyptiaca

REINALD WERRENATH, Baritone

Pater Ecstasticus

ADELAIDE FISCHER, Soprano

Mater Gloriosa

MARGARET KEYES, Contralto

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 32]

Your editor had very courteously and lucidly answered my question in the issue of Jan. 22, for which I wish to thank him. As to "narrow sightedness," if L. & P. will read your editor's footnote, he will see who is the narrow-sighted reader, as my question re Corinne Rider-Kelsey was asked about four months ago, and up to Jan. 8, I had not heard of her whereabouts since her return from Europe, and as I had greatly enjoyed her singing, did not think it a crime to ask about her. Yes, L. & P., I really and truly did know that Mme. Sembrich in private life is Frau Stengel, that Julia Marlowe is Mrs. E. H. Sothorn and that dear Schumann-Heink has been married three times, the last being Mr. Rapp, and, though I have forgotten a heap

since I left school, I even remember that Philologist means an expert in languages.

C. V. K.

Collingwood, Ont., Feb. 7, 1916.

The First Ever Published in This Country

To the Editor of MUSICAL AMERICA:

I take pleasure in inclosing an order for renewal of my subscription.

I also am more than pleased to be able to say that I consider MUSICAL AMERICA the first and only really musical (in every sense) paper of its kind ever published in this country. I take every opportunity to further its circulation among my numerous pupils in this city and surrounding country. Success to you!

Who is Mephisto? In my opinion, one

of the cleverest, wittiest and most correct of critics and writers in his line.

WILLIAM RUSSELL CASE.

Geneva, N. Y., Feb. 8, 1916.

That Hinshaw Prize

To the Editor of MUSICAL AMERICA:

Desiring to compete for the Hinshaw operatic prize of \$1,000, and the only librettist I knew having been already spoken for, I am writing you to see if by chance you could recommend me one. I prefer a young, ambitious man, who could take my book and make something of it, or perhaps one who already has a suitable libretto. If you do not know of any, kindly publish this letter.

MUSICAL DIRECTOR.

Box 1918, Washington, D. C., Feb. 8, 1916.

Attesting the Value of Music Study in Wilmington Schools

Notably Good Work Accomplished in Concert by Chorus of 300 Voices, Orchestra of Twenty and Three Soloists, All but One Pupils of Local High School—Nell Krumme the Director

WILMINGTON, DEL., Feb. 9.—A chorus of 300 voices, an orchestra of 20 and three soloists, all but one pupils of the High School of Wilmington and under the conductorship of Nell Krumme, supervisor of music in the Wilmington schools, gave a concert last evening in the High School Auditorium before an audience of 1300. The program, although long, was so well arranged as to hold the interest of the auditors throughout.

There are thirty-one public schools in Wilmington, and each has its teacher of music, under Miss Krumme's supervision. Notation, sight reading and elementary vocal music are taught in the grammar grades; in the High School Miss Krumme herself takes charge of the vocal work, while Prof. John D. Taylor instructs and conducts the orchestral numbers. Naturally, the annual concert is looked forward to with much interest by the city at large.

Considering that the average age of the singers in last evening's concert was probably not over sixteen, the artistic value of the songs given and, what is much more to the point, the manner in which they were given were highly creditable and most encouraging to those interested in the musical advancement of America.

The principal soloist of the evening was John A. Thoms, Jr., a recent graduate of the High School and a pupil of Wassili Leps of Philadelphia. He played



Nell C. Krumme, Supervisor of Music in the Public Schools of Wilmington, Del.

the Verdi-Liszt "Rigoletto" paraphrase with much interpretative insight, considering his youth. Arthur B. Guest and J. Alvin Keen, both pupils of the school, played a violin duet arrangement of Schubert's "March Militaire" and Kobay's "Duo Hongroise." T. C. H.

Minor Symphony of Sibelius, playing its principal themes and dwelling upon the Finnish composer's predilections for murky atmosphere and attenuated instrumentation. Scriabine's creations were contrasted with those of Sibelius. Mr. Sweet explained that these composers are diametrically opposed, inasmuch as the Finn's trend is toward dark and ear-taxing effects, while Scriabine is exceedingly fond of prismatic coloring, or sumptuous sound. The speaker played his illustrations efficiently. On future occasions Mr. Sweet will undoubtedly gain more platform poise. B. R.

Henriette Wakefield and Wilfred Glenn For Worcester Festival

Walter Anderson has announced the engagement of Henriette Wakefield, contralto, and Wilfred Glenn, basso, to appear at the Worcester Festival, Sept. 28 next in Rossini's "Stabat Mater."

Success Assured for Boston's Outdoor "Elijah" Production

BOSTON, Feb. 12.—Early subscriptions to the mammoth production of Mendelssohn's "Elijah," to be given out-of-doors at the Braves' Field in this city on May 28 next, under the direction of Samuel Kronberg, already assure complete success for this novel undertaking.

torium. Vocal offerings were contributed by Mrs. Carroll Nicholson, contralto, accompanied by Mrs. Mabel Hill Redfield, and a "Leap Year" trio was sung in humorous fashion by Ada Reeder, Flora Wagner and Miss Sanford, who were dressed in costumes befitting the sentiment of the song.

Mrs. Doolittle Gives Recital Series for Oberlin Students

Maude Tucker Doolittle, the well-known pianist, who achieved much success on her recent New York debut at Aeolian Hall, will give a recital at Teacher's College, Columbia University, on Feb. 24, when she will repeat the Russian program which she presented before the Woman's Club of Brooklyn earlier in the season. Mrs. Doolittle is a graduate of Oberlin Conservatory, where she taught for a number of years. She reserves the first Tuesday evening of each month for a gathering of Oberlin students at her residence studios, 606 West 115th Street, where a program of music is given. Mrs. Doolittle extends an invitation to all Oberlin students, artistically inclined, who may be in the city on these days.

President Involved in Dispute of Brooklyn Singers

Declaring that President Wilson has insulted the German-Americans, the United Singers of Brooklyn have passed resolutions opposing his renomination. This action follows close upon a heated controversy in the organization in connection with two civil suits brought against the organization by August Tiemann and the former secretary, Henry Schuessler. Papers were served upon Arno Greiner, the new president, Tiemann claiming \$500 for services during the Sängerfest of last May, alleged to have been unpaid, and Schuessler a balance on salary, which he asserts to be overdue. In reply to Mr. Tiemann's statement that the minutes of a meeting held two months ago were incorrect, whereby he failed to be re-elected as director of the federation, David Koos, former president of the United Singers, holds that no error has been made and that he is justly entitled to the position of honorary president of the organization himself. G. C. T.

RICHARD EPSTEIN

A few opinions of his work with

MARCELLA SEMBRICH

Played as by magic in such things as Jensen, Strauss.
(The New York Globe)

GERALDINE FARRAR

An artist in every sense of the word.
(Milwaukee, Wis., Journal)

OLIVE FREMSTAD

Most delicate and varied touch, of fine taste.
(The New York Sun)

JULIA CULP

An accompanist of the very front rank.
(Ernest Newman in the Post, Birmingham, Eng.)

EMMY DESTINN

Accompanied with his usual taste.
(The Standard, London, Eng.)

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(The New York Times)

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Organ, "New World Symphony," second movement, Dvorak; Alexander Russell. Jubilee Glee Club, "Swing Along Chillum," Will Marion Cook; Soprano, "My Lady," Will Marion Cook; Abbie Mitchell. (The composer at the piano.) Jubilee Glee Club, Two Negro Spirituals, "Nobody Knows the Trouble I've Seen," "My Lord's Writing All the Time," Violin, "Deep River," Negro Folk Song; Gordon Kahn. (Arranged for violin by Maud Powell.) Male Quartette, "Lil Pickaninny Go to Sleep," Rosamond Johnson; Jubilee Glee Club, Two Negro Spirituals, "Some of These Mornings," "Didn't My Lord Deliver Daniel?," Soprano, "Exhortation," "Mammy," Will Marion Cook; Abbie Mitchell. Jubilee Glee Club, "Listen to the Lambs," Rosamond Johnson; Soprano and Jubilee Club, "My Lady's Lips," Will Marion Cook; Abbie Mitchell.

Choral Art Club of Seattle Presents All-Russian Program

SEATTLE, WASH., Feb. 5.—To open the first program of its history with liturgical choruses from the Greek Church service, followed by a program of Russian compositions, was the unusual offering of the Choral Art Club, Ferdinand Dunkley, conductor, that appeared at the Unitarian Church on Tuesday evening, Jan. 25. The club is composed of professional singers of both sexes. Mrs. Marmaduke Straith-Miller, soprano, was the soloist, her offerings being the "Adieu Forêts" from "Jeanne d'Arc." The "Sun and Moon" of Gretchaninoff, "Sunrise," by Taneieff and the "Little Snowflake's Arietta" from the Rimsky-Korsakoff "Snowmaiden," were included in the chorus offerings. Assisting artists were Alice Williams Sherman, violinist; Leone Langdon, pianist, and E. Gastel, cellist.

Oakland, Cal., Chorus Inaugurates Social Meetings

OAKLAND, CAL., Feb. 10.—Three hundred members of the Alameda County Chorus, Alexander Stewart, conductor, enjoyed a social hour following regular rehearsal at the Oakland Civic Auditorium, Tuesday evening, Feb. 1. After an hour's rehearsal at George Schumann's "Ruth," the president of the organization, D. E. Graves, turned the program over to Charles C. Cass of the entertainment committee. Short talks were given by a number of prominent business men, including F. E. Crofts, president of the Berkeley Oratorio Society; J. Roy Munsell, a member of the Alameda Chorus' board of directors, and manager Buckley of the Audi-

BOSTON GETS FIRST VIEW OF "THAMAR"

Russian Ballet Gives Balakireff's Work Its Initial American Performance

Bureau of Musical America,
120 Boylston Street,
Boston, Feb. 14, 1916.

THE Russian Ballet directed by Sergei de Diaghileff has come and gone, and made no little sensation in so doing. The effect on the local public has been, on the whole, highly encouraging, and certainly educational, in a much needed direction. The Russians were received with a measure of the appreciation due their remarkable art. True, there was a minority, not inconsiderable, who by virtue of character and environment could never be expected to do otherwise than stare and stare and go on an indifferent or disapproving way, impervious. Others were moved to approve, but would it have been well to publicly countenance that queer scene in the Persian harem? Then there was "The Afternoon of a Faun," vaguely associated with permissible experiences in the Art Museum, but for some indefinable reason, scarcely proper. A lady of eminent respectability solved the problem very tactfully, for a box party which evidently hung on her announcement. "Very interesting, indeed, but I fancy I should tire of it rather quickly." Some of us are easily amused.

His Honor Mayor James Curley permitted the dancers to continue their performances, after his censors had sat through a performance in state, on condition that they, the dancers, wore a little more clothing in some parts of "Scheherazade." This surprised a prominent member of the Russian Ballet, a Frenchman, for he, with many others, had been gazing interestedly at an exhibition of a somewhat personal character afforded by a prominent singer who sat in a box at several performances, wearing considerably less on her back than was worn by any dancer on the stage. But this is an inconsistent world. Most inconsistent with Boston traditions and ideals, of all the events of this amazing season, was the letter which one of its readers wrote the *Transcript*, and which the *Transcript* published. She referred to the behavior of the naughty *Faun*, who cut loose and ran amuck on the last night of the Boston season, before the authorities could very well be expected to sense his intention and stop him in time. "He got so pitifully little," mourned the fair, "and he made so much of the little he got. . . . And what a joke—oh, what a joke—on the mayor and other moral guardians, to pull that off on the very last day of their stay! And that Boston should have applauded where London hissed and Paris blushed! What a lark! What a lark! Do mail your article"—this refers to the review of the

Transcript's critic—"to Vanni Marcoux! One can figure him chortling with joy in the trenches, while shrapnel falls around him like hail." Here the correspondent's courage failed her. She signed herself "Jane Doe."

The net financial result was a balance on the right side of the ledger, and Boston as a whole felt constrained to admit that it had been entertained, even stirred by the superb stage spectacles, the splendid choreographic interpretations, and much new or little known music of pronounced value. On Tuesday night, the 8th of February, Balakireff's "Thamar" was mounted, and mounted gorgeously as a ballet, for the first time in America. The only regret hereabouts was that this production should have been delayed so long, for the production was an immediate success, and many had no opportunity of seeing it. One reviewer remarked that even the settings of "Scheherazade" were drab in comparison. *Thamar* herself was effectively mimed by a lady whose beauty is striking enough, outside of scenes of Russian legend—that is, Flora Ravalles. Mr. Bolm was the wandering prince, led into the halls of the princess whose castle towered up over a gorge in the Caucasus, above the swollen Terek river, and who lured the wayfarer to his delight and destruction.

The music is the symphonic poem of Balakireff, after the poem of Lermontoff, which is not only an admirable score for a stage spectacle, but is beyond question the masterwork of Balakireff's lifetime, and one of the finest, the earliest and most influential compositions of the so-called "neo-Russian" school. The symphonic poem, "Thamar," has yet to come into its own in this country. The only previous performance in Boston had been a rather ineffectual one given by the orchestra of the Boston Opera Company under the leadership of André Caplet in days when that organization flourished like the bay tree. The work is not only inspired in its material, the phrase representative of *Thamar* is as haunting as music from fairyland, but the workmanship, the fulfillment of the symphonic ideals of Liszt and his school offers examples of the finest mastery of composition.

The rolling of the river—the dances that grow ever wilder—the final threatening proclamation of *Thamar's* theme at the climax of the work, and the apotheosis, the return of the river music, the amorous echo of *Thamar's* accursed passion—these things are expressed in a manner as masterly as it is thrilling by the composer. On the stage Bakst has in some inexplicable manner succeeded in giving the impression of a castle on a great height, among rocky fastnesses. *Thamar* and her maidens are seen watching for their prey. The stranger is sighted, and *Thamar* is garbed by her maidens for the revels. The stranger enters. The revels commence. An orchestra of musicians playing on ancient instruments seats itself on the left of the stage. The dances are often exceedingly picturesque, as for instance the dance of the men who throw their knives quivering into the floor as they rush about. *Thamar* does not dance, in the conventional sense, and there was admirably suggested by Mme. Ravalles something that was mysterious, sinister, predestined, something menacing and inexorable. As the trombones thunder out

Thamar's theme, the prince falls in his death agony, looking as dead men look into the eyes of the enchantress, now appalled by her deed. But, the body disposed of, *Thamar* settles herself again on her couch, rather petulant, rather weary, to enact over again the drama in which she, the puppet of a strange destiny, has so often been the principal figure. Again there is heard the music of the river, and a tonal apotheosis which is one of the finest pages Russia has produced, and again *Thamar* is seen, waving her veil, as the curtain falls.

Balakireff might well be amazed to see the evolution of the principles which he, as a Russian composer, laid down for himself and his disciples. For are not the "Cabinet"—Balakireff and his colleagues—the direct, if involuntary sponsors of the movement now directed by Mr. de Diaghileff? It is surely so. And it is very evident that the score of "Thamar" proved a treasure house, not only for Balakireff's colleagues but for his descendants. Rimsky-Korsakoff helped himself to its harmonic principles and to principles of orchestration drastically opposed to those of the German school of the day. The "Stenka Razin" of Glazounoff, unfortunately little known here, would probably never have been written, had it not been for "Thamar." The form and workmanship of both works are as similar as two apples taken from the same tree.

O. D.

Notables as Guests at Meeting of National Opera Club

The National Opera Club of America held its annual monthly meeting at the Waldorf-Astoria, New York City, on Feb. 10. The program was a brilliant one, being composed of numbers by

George Harris, the tenor; Marco Peyrot, cellist; Neida Humphrey, soprano, with Harry O. Hirt at the piano. Havrah Hubbard gave his delightful opera talks on Montemezzi's "L'Amore dei Tre Re," and Wolf-Ferrari's "The Secret of Susanne," assisted by Wells Weston at the piano. Among the guests of honor were Enrique Granados and Señora Granados, Anna Fittzu, Andres de Seguro, Pasquale Amato and Mrs. Amato, Louis Graveure, Francis Macmillen and Giovanni Martino.

Waterbury, Conn., Hears Betty Scott in Private Recital

Betty Scott, soprano, assisted by Ethel Cave Cole, pianist, was heard in a private recital at Waterbury, Conn., on Jan. 31, when she presented compositions by Purcell, David Rizzio, Gluck, Brahms, Loewe, Reger, and a group of old English, early Irish, old French and German and Russian folk songs. Miss Scott was in fine voice and her offerings were most enthusiastically received by the large assemblage. Mrs. Cole added to the attractiveness of the recital by her usual artistic accompaniments.

Recital by Faculty of Oxford (Ohio) Western College for Women

OXFORD, OHIO, Feb. 5.—Lucy B. Kent, contralto, and Bertha Schellschmidt, violinist, of the Western College faculty, gave an enjoyable recital on Saturday evening, Jan. 28, assisted by Miss Porter and Miss Bowen, pianists.

The students enjoyed a violin recital by Mischa Elman in the Union Lyceum course of Oxford on Jan. 31. On Feb. 26 will come a recital in the Western College concert course by the pianist, Mme. Melville Liszniewska.

THE NOTED BARITONE

OSCAR SEAGLE

WILL BE HEARD IN A

SONG RECITAL

At Carnegie Hall, New York, Monday, February 21, at 3 P. M.

OF LAST YEAR'S RECITAL PROMINENT CRITICS SAID:

"No singer before the public has a more complete command of tone production than Oscar Seagle, a fact so well recognized that Carnegie Hall was crowded yesterday afternoon to hear the baritone."—Geo. Cooper in Evening Telegram.

"His voice, which in a smaller hall gives the impression of not being large, penetrated to the furthest corners of the vast auditorium, even when used pianissimo."—Edw. Ziegler in Herald.

"That big, clear voice did more things than the singer's master, De Reszke, dreamed of."—W. B. Chase in Evening Sun.

"Such singing as Mr. Seagle's not only gives an unusual pleasure on account of the beauty of his voice and the finish and mastery of vocalization displayed, but is also of notable value and interest as an exemplification of vocal art and its significance of the correct utilization of the gifts of God."—Richard Aldrich in New York Times.

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MINNESOTA THRONGS HEAR McCORMACK

Tenor Draws Jammed Houses in Three Cities—Grainger in St. Paul Recital

ST. PAUL, MINN., Feb. 10.—Percy Grainger's recital before the Schubert Club was one to arouse general admiration. Many encores were added to the following novel and exquisitely played program:

Organ Prelude and Fugue in D Major (arranged for pianoforte), Bach-Busoni; "In Olden Days," Norwegian Folk Song, Op. 66, No. 14, Grieg; "Rothmansknut," Halling, Op. 72, No. 7, Grieg; "Ondine," Ravel; "Bruyeres," Debussy; Toccata in C Sharp Minor, Debussy; Prelude, Aria and Finale, Cesar Franck; "Mock Morris" Dance, "Colonial Song" and "Shepherd's Hey," Percy Grainger.

John McCormack, accompanied by his manager, Charles L. Wagner, mobilized a large following in three centers of the State. In Minneapolis, where he first appeared, the house was sold out on the second day of the sale. Hundreds of people were accommodated on the stage after the seats of the Auditorium had been exhausted. In Duluth the experience was repeated. In St. Paul, aided by Edmund A. Stein, the local manager, Mr. McCormack was introduced to the festivities of the "Carnival," donning the regalia of the Glacier Park Marching Club and becoming a familiar figure on the streets during the days previous to his concert engagement. At the concert the audience occupied every seat, with an unusual complement on the stage, all silent and waiting. Five hundred from out of town were present. Impressive was the reception accorded to the singer. One of many encores used was the song of a local composer, "If Once, 'ere I Died," by Richard Myers. F. L. C. B.

Concert for Roumanian Aid Society

At the concert given for the Roumanian Aid Society at the Hotel Knickerbocker, New York, on Jan. 29, Sidonie Spero, soprano; Max Jacobs, violinist; Nora Donar, reader, and Alfred Ilma,

baritone, appeared. Mr. Jacobs made a favorable impression in works by Dordla, Sarasate, Kreisler, Ira Jacobs and Nachez and was received enthusiastically. Miss Spero's offerings included a "Manon" aria and songs by Jacobs and Moussorgsky in which she showed pronounced ability. Mr. Ilma sang a Massenet aria and songs by Jacobs and Huhn and was cordially applauded. Miss Donar gave readings from Roumanian folk-lore. Ira Jacobs was the accompanist.

Granados to Give Recital of His Own Works

Antonia Sawyer, the New York manager, will present Enrique Granados, the Spanish composer, whose "Goyescas" has just been sung at the Metropolitan, in a recital of his own works at Aeolian Hall on Tuesday evening, Feb. 22. Señor Granados has a reputation in his own country as a pianist of high rank. Since he has been in America he has been heard as a pianist only once at a private performance before the Society of the Friends of Music. In his forthcoming recital he will perform a large number of his own compositions, assisted by Anna Fitzu, the young American soprano who created *Rosario* in his "Goyescas," and who will sing his songs.

Piano Soloist Chosen for Newark Festival

NEWARK, N. J., Feb. 14.—Arthur Klein has been chosen by the judges of the contest to be the pianist at the Newark May Music Festival this year. The decision was made by a group of experts, chosen by the Newark Music Festival Association, which included Frank W. Harling, pianist and composer; Clarence Lucas and Carrie Ysaye. Esther Block, Mabel Baldwin and Nelson Oertel were the other contestants, on whom the committee bestowed cordial praise.

Enjoys It Thoroughly

To the Editor of MUSICAL AMERICA:
Inclosed is my check for subscription. We enjoy the paper thoroughly.
Very truly yours,
DOUGLASS M. JOHNSON.
University of Pennsylvania,
Philadelphia, Pa., Feb. 3, 1916.

OTTAWA CLUB AIDS BRITISH WAR FUND

Elizabeth and William Wheeler Heard as Soloists with Orpheus Glee



William Wheeler, Tenor, and Elizabeth Wheeler, Soprano, in Ottawa, Where They Appeared in Concert Last Week. In the Background Is Seen the House of Parliament After the Fire Which Demolished It

OTTAWA, CAN., Feb. 9.—Under the leadership of James A. Smith, the concert given by the Orpheus Glee Club last evening at the Russell Theater, with Elizabeth Wheeler, soprano, and William Wheeler, tenor, as soloists, was a big success.

The concert was given for the benefit of the patriotic work of the Magdeleine de Vercheres Chapter of the Daughters of the Empire under the patronage of the Duke and Duchess of Connaught. The choral numbers included Gounod's "By Babylon's Wave," the Gaelic air "Turn Ye to Me," and J. F. Bridge's setting of Kipling's "The Flag of England," a patriotic piece which roused the greatest enthusiasm, the solo part sung inspiringly by Mrs. Wheeler.

Mrs. Wheeler's solo offerings comprised songs by Walthew Marzials and a "Madama Butterfly" aria. In them she was heard to great advantage. For Mr. Wheeler there was an opportunity to display his admirable voice in songs by Secchi, J. Bertram Fox, Rogers and Hammond. The Wheelers joined in duets by Lucantoni, Walthew and the old Scotch "Come Under My Plaidie."

Young Baltimore Musicians Win Success in Extension Recitals

BALTIMORE, MD., Feb. 10.—Mary E. Sharp, soprano; Maurice Eisenberg, cellist, and Esther Cutchin, pianist, young Baltimore musicians who as members of the Concert Company of the Peabody Conservatory of Music are giving a series of extension recitals in near-by cities, have met with considerable success in their pioneer work. It is with the intention of diffusing a taste for better music that these concert efforts are being made, and, judging by the enthusiasm created recently at Elkton, Md.,

and at York, Pa., the movement is not without significant results. The programs are of an educational nature, and each member of this little company is making earnest efforts to present the work most attractively. F. C. B.

Leon Rice Sings American Songs for Indiana Audiences

NEW ALBANY, IND., Feb. 9.—At Central Christian Church last Thursday and Friday evenings, Leon Rice, tenor, gave two interesting recitals of American songs, before audiences so highly pleased that Mr. Rice's return, at some future time, was urged. Although recovering from a recent attack of grippe, Mr. Rice was in beautiful voice. He is featuring the art songs of American writers, and in addition to a delightful group by Jean Paul Kursteiner, written for and dedicated to Mr. and Mrs. Rice, sang songs by Sidney Homer, William Hammond, H. Clough-Leigher, Charles W. Cadman, John Adams Loud, Ethelbert Nevin, Harry Rowe Shelley, Sigmund Landsburg, Oley Speaks, Harriet Ware, Charles Marshall and Charles Gilbert Spross. Mrs. Jennie Caesar Rice, at the piano, put sympathy and feeling into her work. H. P.

Salvatore de Stefano Painfully Hurt by Fall

Ten days ago Salvatore de Stefano, the harpist, met with what threatened to be a serious accident. In leaving the home of Mrs. Peck in West Fifty-eighth Street, New York, where he had been rehearsing for a private musicale with Beatrice Harrison, the cellist, he slipped on the pavement and fell. He was hurried unconscious to the Polyclinic Hospital, where six stitches had to be taken in his head. Mr. Stefano recovered sufficiently to keep his engagement with Miss Harrison and also to appear in Akron and Canton on Feb. 15 and 16.

Pianist and Baritone Win Favor in Newark Recital

At the concert given in the Bamberger Auditorium, Newark, N. J., on Feb. 2 Muriel Silberfeld, pianist, and William Simmons, baritone, were the soloists. Miss Silberfeld won favor in pieces by Sgambati, Paderewski, Scarlatti, Liszt, Schubert, Moszkowski and a Chopin group, displaying much dexterity and good musical feeling. There was decided approval for Mr. Simmons's singing of a Verdi aria and songs by Kramer, Gilbert, Wells, Scott, Quilter and La Forge. He was in excellent voice and gave of his best both in the aria and the songs.

Rochester Orchestra in Two Concerts—Recital by Mme. Homer

ROCHESTER, N. Y., Feb. 10.—The Rochester Symphony Orchestra, Ludwig Schenck, conductor, gave the same program for the two nights of Feb. 4 and 5, first at Exposition Park and second at the Washington Junior High School. The program was interesting and well done, especially on the second night. The attendance was not as large as it should have been, owing partly to lack of sufficient publicity.

There was a large audience at Convention Hall to hear Louise Homer on Thursday evening, and the contralto gave great delight with her singing. Mrs. Edwin Lapham accompanied well. M. E. W.

Benefit Concert for Texas Charities

DALLAS, TEX., Feb. 10.—On Jan. 28 the Dallas Male Chorus gave a concert at Terrell for the United Charities. Soloists assisting the chorus, under the leadership of Mr. Ormesher, were Hazel Lake, Luther Jones, Earl P. McConnell and Jonas Wade.

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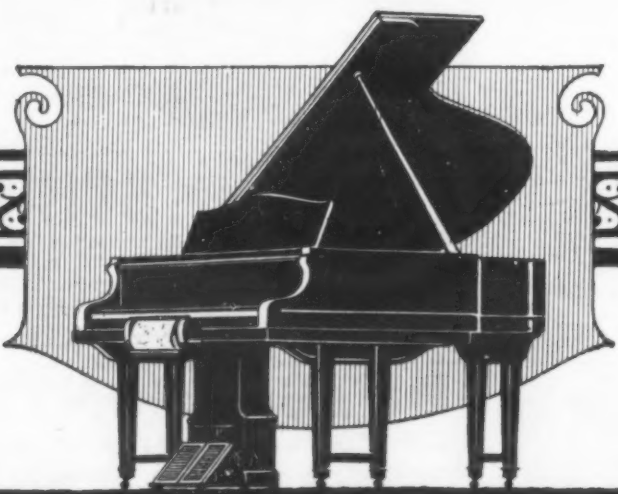
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WORLD'S GREATEST OPERA COMPANY

Unsurpassable Organization Could Be Formed Exclusively of American Artists, Says Francis MacLennan—Mme. de Cisneros Establishes a Parallel between "Carmen" and "Dalila"—Maguenat Studying "United States"—Climate and Voices—A Pittsburgh Parade for Mme. Sturkow-Ryder—Mabel Preston Hall in Canada

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, Feb. 14, 1916.

NOW comes another star to advocate the giving of opera in English. Francis MacLennan, Wagnerian tenor, goes even farther than most English opera enthusiasts, for he asserts that an opera company could be gathered entirely among Americans, that would excel any other operatic organization anywhere in the world.

MacLennan, before his return to Berlin after his appearance in Chicago in "Tannhäuser" and the "Ring des Nibelungen," named off-hand a number of stars, all of them Americans, and declared that no other country on the face of the globe could show such a galaxy of singers.

Francis MacLennan sang in English with the Henry W. Savage Opera Company fifteen years ago, the year after it was founded, and he sang *Parsifal* eleven years ago. Since then he has been singing Wagnerian rôles in Berlin and other places on the continent. Five years ago he appeared in the four "Ring" operas in Edinburgh, singing *Siegfried* in English, while his wife, Florence Easton, sang *Sieglinde*. Florence Easton also sang *Elektra* in English in Edinburgh.

Mr. MacLennan's suggested opera company would have such singers as Allen Hinckley, Clarence Whitehill, Henri

Scott, Herbert Witherspoon, David Bispham, Robert Parker, Riccardo Martin, George Hamlin. Among the women he would include Florence Easton, Geraldine Farrar, Olive Fremstad, Alma Gluck, Mary Garden, Felice Lyne, Marcia Van Dresser, Frances Rose, Myrna Sharlow, Alice Nielsen, Florence Macbeth, Louise Homer, Cyrena Van Gordon, Eleanora de Cisneros and others.

"If you add to the American singers stars from the British Empire, such as John McCormack, Nellie Melba, Louise Edvina, and Frances Alda, the rest of the world could not compete at all," MacLennan said. "And there is no reason why we shouldn't have an American company, singing opera in English. When we gave 'Tannhäuser,' here in Chicago, the cast was almost entirely American. Marcia Van Dresser, Frances Rose, James Goddard, Clarence Whitehill, Dora De Philippe and myself are all native to the English language, and our audience was English-speaking, yet we sang for them in German. It is ridiculous."

ELEANORA DE CISNEROS, contralto of the Chicago Opera Company, asserts that *Dalila* in "Samson et Dalila," is the rôle she loves best.

"*Dalila* is really a classical *Carmen*," she said. "The difference between the two characters is a difference merely of geography and time. *Carmen* was Spanish and *Dalila* was of ancient times."

Mme. de Cisneros unequivocally endorsed opera in English.

"Two operas at least should be given in English, each season," she said. "These operas should be sung, not by minor stars, but by the best singers, with all the care that is given to opera sung in French or Italian or German."

"It would have a great educative influence, because people who now stay away because they don't understand the words would come to hear opera sung in their own tongue. Thus they would develop a taste for it, and come to love it. Many of our best operas, such as 'Louise,' must really be uninteresting to those who cannot understand the words, for they miss the dialogue and therefore the plot."

ALFRED MAGUENAT, the Swiss painter who turned to singing and won high praise by his delineation of *Marc Antoine* in Massenet's "Cléopâtre" this year (a rôle which he created two years ago), knew no English when he came to Chicago. During the last week of opera, the baritone sat in the same box one night with Valeria De Vries, the singer whose fall from a basket while rehearsing the part of a Rhine maiden in "Das Rheingold" put an end to her operatic career for this season. He told Mme. De Vries that he intended to study English.

"Why don't you study United States?" she asked him, with a twinkle in her eye. "Are they different?" he asked her. "Surely," she said. "Say 'beat it,' and anybody here will understand you, but it's not English, it's American."

"Beetut, beetut," repeated Mr. Maguenat under his breath. "What does it mean?"

"It means 'va,'" she told him. "It's what you call 'patois.'"

Mr. Maguenat is studying English in earnest now, and declares he will be able to talk it when he comes again to America.

IS climate an important factor in developing great voices?

This question might well be asked following Mme. Bruné-Marcusson's discov-

eries on her two recent concert tours. She went to the Pacific Coast last May, and gave fifteen concerts in the far West. Last week she returned to Chicago from a concert tour through the Southern States.

"On the Pacific Coast I found it remarkably easy to sing," she says, discussing her trip. "The notes came freely, without effort. But in my trip to the Southern States, from which I have just returned, I found it very difficult to sing properly. The air was depressing, and something in the climate seemed to make a constant effort necessary every time I sang."

Mme. Bruné-Marcusson gave twenty concerts in Oklahoma, Arkansas, Tennessee, Georgia and Florida. She was well received, and sang to crowded houses. Although her voice is a lyric soprano, it has much dramatic power. Mme. Bruné-Marcusson for several years has been a pupil of T. N. MacBurney of Chicago.

A TRAMPING of feet startled Mme. Theodora Sturkow-Ryder, the Chicago pianist, while she was practising in the Soldiers' Memorial, Pittsburgh, recently, and in marched a company of firemen. Mme. Sturkow-Ryder jumped up, thinking a fire had broken out.

"Oh, lady, don't stop," urged the captain. So the pianist played for them.

ROA EATON'S DEBUT IN ITALY

American Girl Wins Success at Naples as "Gilda"

Another American girl who has made good in opera in Italy is Roa Eaton, formerly of New York, who has been studying with Maestro Sebastiani for a number of years.

Miss Eaton made her début as *Gilda* in Verdi's "Rigoletto" at the Bellini Theater, Naples, on Dec. 25, and earned a notable success. Her singing pleased her audience greatly, in fact, so much so that she was obliged to repeat the "Caro Nome" aria. The press of the city, *Il Matino*, *Il Giorno*, praised her performance in most enthusiastic terms. One paper, *Sei e Ventidue*, in a long article states "that President Wilson is at last rehabilitated! If his notes for the sinking of Americans have made the whole world laugh, the notes of one of his fellow country-women, Signorina Roa Eaton, have, on the other hand, brought forth general enthusiasm, in such a way that the very young artist has obtained a really triumphant success in 'Rigoletto!'"

From the Bellini Theater in Naples Miss Eaton goes to the Costanzi Theater in Rome, where she will make several appearances in her favorite parts.

Paderewski Thrills Oklahoma City Audience

OKLAHOMA CITY, Feb. 2.—A record house greeted Paderewski at his concert here last night in the Overholser Theater. Every seat had been sold in advance and several hundred chairs had been placed upon the stage. The enthusiasm was the greatest the writer has ever witnessed in a Western audience.

American Songs on Hinshaw Program

William Wade Hinshaw, the distinguished baritone, with Kurt Schindler at the piano, will give his New York recital in Carnegie Hall on the afternoon of Feb. 29. His program will in-

When she left the building the firemen escorted her out, and she walked up Fifth Avenue with the captain of the Duquesne fire department, while twenty uniformed men fell in behind in twos.

Mme. Sturkow-Ryder played three concerts in Pittsburgh. This is the twelfth time she has played there since she was a resident of the "Smoky City."

MABEL PRESTON HALL, who made her operatic début with the Chicago Company during the season just finished, has turned to the concert stage with success.

Miss Hall's work in opera encouraged her friends to urge her to undertake the more difficult task of concert singing. After a short but successful tour to Ontario, after the close of the Chicago opera season, she decided to tour the Middle West in concert.

The Toronto papers lauded the clarity and freshness of voice revealed by the young soprano in her singing in that city. In Michigan City, Ind., where she sang Feb. 4, her handling of a varied program was warmly praised.

Miss Hall will sing next month in Laporte, Ind., Three Oaks, Mich., Jacksonville, Ill., and Toronto, Ont. In April she will give a program of Russian, German and English songs in the Blackstone Theater, Chicago.

Miss Hall's work in the "Ring" operas won the commendation of the Chicago critics during the season here. She sang in "Die Walküre," "Götterdämmerung," "Aida," and other operas.

Miss Hall has been fortunate in attracting the attention and gaining the favor of musicians in a position to do a great deal for her. Mme. Milka Ternina, who heard Miss Hall sing in New York, became so interested in the possibilities of her voice that she took her to Europe. For two years Miss Hall studied in France and Germany.

FARNSWORTH WRIGHT.

clude these American songs: "The Wandering Knight's Song," Horatio Parker; "From a City Window," Kurt Schindler; "To Russia," Sidney Homer; "The Fiddler of Dooney," Sidney Homer; "Egyptian War Song," Henry Hadley.

Eagerly Reads It

To the Editor of MUSICAL AMERICA:

Inclosed find check for renewal of my subscription. Though living in the Far West, through your wonderful magazine I keep in close touch with the musical activities of the East, and eagerly read MUSICAL AMERICA every week.

Sincerely,

GERTRUDE ROSS.

Los Angeles, Cal., Jan. 24, 1916.

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BALDWIN PIANO

CARL DOERING PLANS RECITAL TOUR

Pianist and Titled Wife May Be Heard in Programs for Two Pianos

AFTER some years of study and concert work in Germany, Carl Doering, American pianist, returned to this country last fall and settled in his home town, Philadelphia, where he has been devoting his time to teaching and the giving of several recitals in Philadelphia and nearby towns. He made a number of concert appearances in Chicago and the Middle West, and in Philadelphia, Baltimore, Washington and a number of the Pennsylvania towns before going abroad.

Mr. Doering studied under Constantin von Sternberg and the late William H. Sherwood prior to leaving for Europe in 1911, where he received instruction under Prof. Robert Teichmüller, director of the Royal Conservatory of Music in Leipzig, and studied composition and theory with Professor Krehl. His graduation recital at the Royal Conservatory in 1914 was highly praised by the German press, and as a result of the profound impression he made, he later appeared in a tour of the German cities with pronounced success. Mr. Doering has written a number of compositions brought out by Leipzig publishers, the most popular among them being his Theme and Variations in D Minor, Opus. 9, which has been performed by many prominent artists.

While abroad he married the Baroness von Eggers, who for several years was the principal assistant to Professor Teichmüller, an excellent concert artist and a teacher of fine reputation in Europe.

Mr. Doering will make a tour of this country during the season of 1916-17 under the direction of Victor C. Winton,



Carl Doering, American pianist, and Mrs. Doering, formerly Baroness von Eggers

the New York manager. He will probably be heard also with his wife in recitals for two pianos.

SEMBRICH IN FLORIDA

Miami May Hear Prima Donna—Choir Singers Give "Messiah"

MIAMI, FLA., Feb. 10.—Mme. Sembrich, the distinguished prima donna, is at the Royal Palace Hotel recuperating from a severe attack of pneumonia. She will remain until April, and it is reported that Miami people will have an opportunity of hearing her during her visit.

The White Temple Choir sang the "Messiah" on Jan. 27. The soloists were Ruth Bachaw, Mrs. R. J. Powers, Lucile Atkinson, Estelle Signer, L. D. Gates, Paul Pugh, Phelps Hopkins and Robert L. Zoll, assisted by Dr. A. J. Meyers and Charles Sherman in a quartet number. Mrs. Reeder was at the organ and Miss Andrews at the piano.

The Double Quartet of the First Presbyterian Church gave a Sacred Concert, Sunday, Jan. 30, the program, with the exception of Frederick Stevenson's anthem, "I Sought the Lord," being made up of Mendelssohn compositions.

Julia Culp Wins Added Laurels in Columbus Recital

COLUMBUS, OHIO, Feb. 11.—Julia Culp completely captured Columbus Tuesday night last in the song recital which she gave in Memorial Hall. The audience numbered more than 3500, every one re-

maining until the final encore was sung. The numbers were chosen wisely, were sung with superb artistry and in a manner so ingratiating that the listeners surrendered themselves completely to the spell of her voice. Coenraad v. Bos was a tower of strength at the piano.

E. M. S.

MANNESSES AT SYRACUSE

First Recital Has Large Audience—Musical Events Numerous

SYRACUSE, N. Y., Feb. 11.—David and Clara Mannes, violinist and pianist, were heard for the first time in this city in a delightful program on Monday evening, Feb. 7, being presented under the auspices of the Morning Musicales Club. It was a recital of unusual interest and the large audience gave every sign of keen appreciation.

Under the local management of Tom Ward, who is arranging a series of five artists' concerts, an enjoyable program was given on Tuesday evening, Feb. 8, at the Alhambra Theater by Grace Northrup, soprano; Andre Tourret, violinist, and Camille Decreus, pianist. The César Franck Sonata for Violin and Piano was beautifully played.

A demonstration by the Edison Phonograph Company, assisted by Alice Verlet, soprano, and Arthur L. Walsh, violinist, took place last week, under the direction of A. Kathleen King. Another in-

teresting event of the week was the study of the program to be given by the Minneapolis Symphony Orchestra at its concert on Feb. 28, by the Salon Musicale Club. The program was illustrated by Mrs. W. Clinton Brown, soprano, and Ralph Stillwell, baritone. L. V. K.

BEETHOVEN SOCIETY MUSICALE

Junior Member of Organization Introduced as Soloist

An appreciative audience attended the fourth musicale of the Beethoven Society, at the Waldorf-Astoria, New York, on Saturday afternoon, Feb. 12. An attractive program was presented, an interesting feature of which was the appearance of Augusta Wrensch, a young contralto and a member of the junior branch of the society, introduced by Mrs. Simon Baruch, who presided.

Miss Wrensch sang two groups of songs, in which she displayed a pleasing voice, and was obliged to give an encore. Albin Antosch, cellist, gave a most excellent performance of two Popper selections and a Bach air, and Lillian Eubank, soprano, sang an aria from Massenet's "Hérodiade" and a group of English songs, which were well received. The "Eri tu" aria from Verdi's "Un Ballo in Maschera" and a group of Slavonic folk-songs were delivered by Piotr Wizla, baritone, whose beautiful voice, excellent diction and sympathetic interpretation won for him much enthusiastic applause. M. G.

AMELIA GALLOWAY'S RECITALS

Yonkers Hears Young Violinist in Varied Program

Amelia Galloway, violinist, made her initial appearance in Yonkers, N. Y., in a recital at the Amackassin Club House on Tuesday evening, Feb. 8, in a program that demonstrated the young artist's excellent virtuosity and sound musicianship.

The novelty of the program was the Barcarolle composed by Margaret H. Bucklee and dedicated to Miss Galloway. Other offerings were the Bruch Concerto in G Minor, a group of Brahms pieces and the Wieniawski "Polonaise Brillante." The able assisting artist was Julius Schendel, pianist.

Matzenauer Returns to Management of Haensel & Jones

Margarete Matzenauer, prima donna of the Metropolitan Opera Company, has returned to the management of Haensel & Jones for the coming season. Mme. Matzenauer will divide her time equally between opera and concert next year.

AGNES BERRY IN TACOMA FAREWELL

Brilliant Gathering at Final Appearance—Will Tour with Assisting Company

TACOMA, WASH., Feb. 4.—A brilliant farewell salon recital was given by the Tacoma opera singer, Agnes Berry, in the Hotel Tacoma, on Monday evening, Jan. 31. Miss Berry, who crossed the continent from New York before the holiday season, has arranged for an extended return tour of the Middle West and East. Her concert company will be selected from the Chicago Opera, and will be under the management of Bernhard Ulrich, business manager of the Chicago-Philadelphia Grand Opera Company, with headquarters in Chicago, which will henceforth be Miss Berry's permanent home.

Her farewell recital on Monday evening was a memorable occasion. The accompanist of the evening was Mrs. T. V. Tyler, who assisted at the piano in artistic manner. Miss Berry's achievements were recognized by music lovers and critics in her first offerings, *chansons* of César Franck, "Le Mariage des Roses," and "Ariette," which were given with much charm of interpretation and beauty of voice. She gave the "Vissi d'Arte" with poignant feeling.

THIRD TWILIGHT CONCERT PLEASES DULUTH AUDIENCE

Soloists Respond to Many Encores—Percy Grainger and John McCormack Recitals

DULUTH, MINN., Feb. 8.—The third twilight concert by the recently organized Duluth Concert Orchestra proved as popular as its predecessors and drew an audience that filled the main floor of the Armory. Gladys Reynolds Frey, soprano, and Victor Wurms, flutist, were both received with enthusiasm and their offerings supplemented with encores. Most popular among the orchestra offerings were the "Polka Characteristic" of Drigo and the "Scenes Pittoresques" by Massenet.

Percy Grainger captured Duluth on his first appearance here, under the auspices of the Matinée Musicale Club, on Friday evening, Feb. 4, presenting a program that included two Grieg pieces, the Debussy "Bruyeres" and a César Franck Prelude. His own "Mock Morris Dances," "Shepherds Hey" and "Colonial Song" were vital expressions of youth and poetic feeling.

Another popular idol was heard the following evening, when John McCormack, the famous tenor, appeared before an audience that overflowed the Armory and rapturously applauded the McCormack favorites, all the way down the list from "Mother Machree" to "The Old Refrain." Donald MacBeath, violinist, and Edwin Schnieder, accompanist, shared in the wholehearted welcome given the singer.

Geisha Songs Unique Offering on Duluth Club Program

An interesting program was arranged for the February meeting of the Matinée Musicale Club of Duluth, Minn., by Mrs. Mary Thorburn. Four Geisha songs by Dalhousie Young were given by Myrtle Hobbs, whose song group also included the "Fairy Castles" of Fay Foster and Neidlinger's "Lindy." Donna Riblette Flaaten accompanied the singer. Bernard Siegert gave the cello selection from the Schumann "Faust," and Gustav Jackson, violinist, played the Gustav Lange "Rhapsody," accompanied by Le-carde Eliason.

Considers It a Necessity

To the Editor of MUSICAL AMERICA:

Inclosed are two dollars for subscription. I find MUSICAL AMERICA a splendid magazine and a necessity if one would keep in touch with the musical world.

Very sincerely,

RAYMOND PIETMAN.

Mechanicsville, N. Y., Feb. 3, 1916.



Agnes Berry, Soprano, of Tacoma

She gave evidence of still further versatility in the Rubinstein and Liszt numbers of the second group, the charming "Es Blinkt der Tau," and equally fine rendition of "Oh, quand je dors," given with clear diction and command of tonal effect. A. W. R.

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BARRIENTOS MAKES PHILADELPHIA DÉBUT

Metropolitan Soprano's Fluent Singing Found Potently Appealing

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Feb. 11, 1916.

ONE of the most interesting events of the local opera season was the first appearance in this city of Maria Barrientos, who sang the title rôle in "Lucia di Lammermoor" before an audience which filled the Metropolitan last Tuesday evening, when the company from the Metropolitan Opera House in New York gave the ninth of its present series of fourteen performances. The coming of this new prima donna, who was to have been heard here with Hammerstein, had he continued his career as an impresario, attracted unlimited expectancy and curiosity.

Mme. Barrientos's voice, light as it is, has its own peculiar charm and she sings in an individual manner. Her birdlike facility quite charmed her listeners, extremely beautiful being her use of the *pianissimo* tone in the upper flights of her delicate coloratura work. The two first act arias won her a real ovation, and after her fluent delivery of the "Mad Scene," which she did in a miniature sort of way which was potently appealing, even though there was little of dramatic effect in her vocalism, there was much enthusiasm.

Mr. Martinelli rivalled the prima donna in his success as *Edgardo*, noticeable being the fact that practically every person in the audience remained for the final scene, which he has all to himself, and which was well worth waiting for. Amato again delighted his many Philadelphia admirers, looking his handsomest

and singing his best, as *Sir Henry*. Rotherer likewise made an impression as *Raimondo*. Bavagnoli was the able conductor.

Orpheus Quartet Appears

A concert of unusual artistic attractiveness was given at the Little Theater on Monday evening, when the Orpheus Quartet produced Liza Lehmann's "In a Persian Garden," in costume and with stage setting. The solos, duets and quartet numbers of the beautiful Lehmann cycle were admirably sung by Edna Harwood Baugher, soprano; Mabelle Addison, contralto; Henry Merriken, tenor, and Donald Redding, baritone. The staging was done for the quartet by Beulah E. Jay, whose artistic taste and practiced hand were evidenced in the charming effect produced. The song cycle was preceded by a miscellaneous program, in which Miss Baugher, the soprano; Alice M. Bailey, cellist; Dorothy Johnstone Baseler, harpist, and Bernice Frysinger, pianist, took part.

Arkady Bourstin, Russian violinist, made his appearance before a Philadelphia audience at a recital under the management of the Smit Musical Bureau, at Witherspoon Hall, Monday evening. Mr. Bourstin had been heard of as a violinist of unusual ability, and he more than came up to expectations. His playing is marked by fine control of his instrument, displayed in firm bowing and fluent execution, with a tone that is steady, pure and musical. The audience was of fair size and marked enthusiasm. Sam Chotzinoff was the accompanist and an excellent one.

Joint Choral Concert

The combined appearance of the Orpheus Club of male singers and the Eurydice Chorus of women's voices furnished an event of unusual interest at the Academy of Music last evening, when the house was filled with an audience present by invitation. The program, per-

formed under the direction of Arthur D. Woodruff, leader of both organizations, included selections by the Orpheus and Eurydice separately and in combination, opening with an excellent interpretation of Sullivan's "Lost Chord," arranged for mixed chorus. The men singers were heard to especial advantage in MacDowell's "War Song," and the Eurydice (which on this occasion celebrated its thirtieth anniversary) sang David Stanley Smith's "Pan" delightfully, with incidental solo by Viola Brodbeck, a talented coloratura soprano, and oboe obbligato by Marcel Tabuteau of the Philadelphia Orchestra. In "Morning," by Victor Harris, which also was beautifully rendered, the rich contralto of Susanna E. Dercum was heard in an incidental solo. The special soloist of the concert was George Pownall, baritone, who sang creditably the "Pagliacci" Prologue, after which he so greatly pleased the audience with Homer's "Banjo Song" that he had to repeat it. The

accompaniments were played by Ellis Clark Hammann, at the piano, and Clarence K. Bawden, at the organ.

The Kneisel Quartet was heard in its second and final concert of the season, in Witherspoon Hall last evening. The audience was small, but the playing of the famous quartet was quite up to the high standard set in former seasons, and the appreciation was marked. These recitals were under the management of the University Extension Society.

Olaf Jensen, pianist, and Margarethe Roye-Jensen, contralto, met with the enthusiastic appreciation of the audience present at a recital which they gave in Witherspoon Hall on Tuesday evening for the benefit of the J. Lewis Crozer annex to the Young Women's Christian Association. The pianist gave a notably brilliant interpretation of the Liszt Hungarian Rhapsody, No. 6, and Mme. Boye-Jensen charmed effectually in her group of Schubert songs.

ARTHUR L. TUBBS.

PIANIST FROM MONTANA MAKES NEW YORK DÉBUT

Louise MacPherson's Playing Reveals Intelligence, Even Though Not Level with Exacting Standards

Louise MacPherson, a youthful musician, hailing, it is learned, from Montana, increased by one the number of piano recitals already heard in New York, when she made her début on Feb. 10 in Aeolian Hall. Miss MacPherson's art is not yet mature, and her nervousness contrived to mar what undoubtedly is a finely developed technique. There were musicianly feeling and well-balanced temperament in her playing.

Miss MacPherson opened with the Gluck-Sgambati *Mélodie* (her choice of an opening number could hardly have been more infelicitous), followed by works of Scarlatti, Glazounoff, Graun and Beethoven, the latter represented by his empty Rondo a Capriccio, Op. 129.

After these she delivered the perennially modern B Flat Minor Sonata of Chopin. There were moments in this when Miss MacPherson seemed to reach the heights toward which her ambition strains.

The last two groups were by Schumann, Leschetizky and Liszt. It may be said in favor of Miss MacPherson that she is sincere and intelligent. In more intimate surroundings, she would acquire poise and do herself truer justice. She has many steps to go, but few to retrace.

B. R.

New York Symphony Soloists Chosen for Spring Tour

Walter Damrosch, conductor of the New York Symphony Orchestra, has engaged the following quartet for the spring tour of that organization: Laura Combs, soprano; Merle Alcock, contralto; John Campbell, tenor, and Robert Maitland, baritone. Mrs. Alcock and Mr. Campbell were with the orchestra on the spring tour last year.

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OPERA IN ENGLISH STILL CENTER OF MUSICAL INTEREST IN LONDON

Ethel Smyth's "The Boatswain's Mate" Undergoes a Brief Postponement—More New Music by Elgar—Another American as "Carmen" at the Shaftesbury Theater

London, Eng., Feb. 1, 1916.

ALTHOUGH the concert world is offering the best of good things, it cannot be said to be quite in full swing yet, for the holiday season is only just at an end, and the eyes of music-lovers are still intent upon opera in English. The immediate and marked success of "The Critic" has caused anticipation of "The Boatswain's Mate," by Dr. Ethel Smyth, to be the keener. It was due last night, but at the eleventh hour had to be postponed until next week, partly owing to the continued indisposition of Rosina Buckmann, who is suffering from a severe cold.

Miss Smyth has already achieved successes with her operas not only at home but on the Continent, and we are proud of possessing the only woman composer who has that fame. The idea of writing opera was suggested to her by none other than the famous Wagnerian conductor, Hermann Levi, for, though entirely English, Miss Smyth received her musical training and had her first hearings in Germany. "Fantasio," a libretto from de Musset, was given in Weimar 1898; "Der Wald" in Dresden in the autumn of 1901 and at Covent Garden the following spring. "The Wreckers" was accepted by Nikisch for production in Leipzig, then was given at Prague and then in London by Sir Thomas Beecham in 1909.

About her present opera, Miss Smyth says that no one is more surprised than her friend, W. W. Jacobs, that his story should appeal to a composer of an opera. She has been careful to keep as much as possible to the original text, of which the humor is so keen, natural and entirely English. She has been able to introduce into the score some of her favorite folk-songs, such as "The Keeper," "Lord Rendel," "The Cruel Mother" and a West of Ireland ditty called, "Hide a Man," the last-named being peculiarly applicable to the story. An excellent piano arrangement has been published by Messrs. Forsyth, with an explanatory leaflet.

Another novelty of the week is a new poem, "Une Voix dans le Desert," by Emil Cammaerts, set to music by Sir Edward Elgar. It will be given for the first time at the Shaftesbury Theater between the performances of "Cavalleria" and "Pagliacci." The poem will be recited by M. Carlo Liten and the soprano solo, the voice from the desert of Flanders, will be sung by Olga Lynn.

Jeanne Brola, the young American singer, has made a great success as *Carmen* at the Shaftesbury Theater. She is a singer of pronounced talent. Miss

Brola is the second American *Carmen* of the season here, the other having been Marta Wittkowska.

The new tenor at the Shaftesbury Theater, Frank Mullings, who has made so great a success, especially as *Don*



Jeanne Brola, American Soprano, as "Butterfly." She Has Achieved Success at the Shaftesbury Theater, London

Whiskerandos, in "The Critic," is a pupil of Mme. Emma Nevada.

Next Saturday a young Russian violinist, Lene Kortorovitch, will make her debut here at the symphony concert under the direction of Sir Henry Wood. On Thursday there will be a Russian concert in Æolian Hall by the Balalaika Orchestra, of which Prince Tschagadarff is conductor, assisted by Alys Bate-man, Boris Bornoff and M. Parlovitz.

A Tabloid Rhapsodie on British Songs, by Frank Tapp, was a bright and cheery number at a recent concert—a really musicianly work that made an immediate success. H. T.

Florence Macbeth in Notable Recital

The musicale given at the home of Mr. and Mrs. Yeatman Griffith on Sunday was of interest because the program was given entirely by Florence Macbeth, the young soprano, who has just returned from her successful appearances with the Chicago Opera Association and in concert in the Middle West and South. She has all the grace and beauty which go to make up a charming per-

sonality. Added to this is a voice of exquisite beauty and purity and interpretative ability of a high order.

GIVE DANCE INTERPRETATIONS

Modern Composers' Art Delineated by Helen Moller

A most artistic and enjoyable recital of Greek dancing and singing was given at the studio of Helen Moller on Thursday evening, Feb. 10. The program consisted of a number of interpretative dances by Miss Moller and songs by Marcus Kellerman, baritone.

Miss Moller appeared in "Pandora," "Call to the Birds," "The Fountain," "Pan," in which she was assisted by Miss Illenworth, her pupil, and the "Prisoner," which she danced to a Prelude of Rachmaninoff. Mr. Kellerman was heard in songs of Harriet Ware, A. Walter Kramer, Charles W. Cadman, "Wotan's Abschied" from "Walküre," "Zueignung" of Strauss and "Die Drei Wanderer" of Hans Herman.

An unusual feature of the recital was the fact that the dancer interpreted several of the songs while Mr. Kellerman was singing them. In some instances the effect was good, especially in a dramatic ballad of the type of "Die Drei Wanderer," but in the Strauss song, for example, the co-operation seemed a trifle out of place. Mr. Kellerman's fine, resonant baritone voice and his excellent understanding of the deeper meanings of the songs, won him much applause and several encores. H. B.

CHICAGO PIANIST'S SUCCESS

Carolyn Willard's Playing Feature of Amateur Musical Club's Program

CHICAGO, Feb. 12.—The feature of the last program given by the Amateur Musical Club of Chicago Monday afternoon, in the Recital Hall of the Fine Arts Building, was the piano playing by Carolyn L. Willard, the gifted Chicago pianist. In the Liszt "Waldesrauschen" Etude, she displayed a fluent, limpid technique, tone shading of artistic kind and a talent for brilliant climax. The Bach-Saint-Saëns Gavotte from the Second Violin Sonata was given in formal style and with comprehensive musicianship. The Sapellnikoff Polka-Caprice proved an effective novelty, and the Polonaise in E Minor by MacDowell showed that Miss Willard has power and keen rhythmic sense. She made a fine success and was recalled several times at the end of the concert.

Besides Miss Willard, the concert also brought forth Mrs. John M. Smulski, soprano, and Mrs. Rose Lutiger Gannon, contralto, in a duet from Rossini's "Stabat Mater"; Harriet Steel, in a group of miscellaneous songs; Wally Heymar, violinist, in three short numbers, and Mrs. Fredericka Gerhardt Downing, in vocal selections. M. R.

At Katharine Goodson's recent recital at Ottawa no one applauded the artist more heartily than the Duke of Connaught and Princess Patricia. At the end of the recital, their Royal Highnesses sent for Miss Goodson and congratulated her warmly on her playing.

CLEVELAND HEARS CULP AND ELMAN

Large and Brilliant Audiences for Both Artists—String Quartet Appears

CLEVELAND, Feb. 12.—During this winter of remarkable audiences no others have been larger or more brilliant than those for the recitals of Julia Culp and Mischa Elman. The former appeared under the auspices of the Fortnightly Musical Club at Engineers' Hall when all seats were taken and the stage so filled with chairs that there was barely room for the artist and her accompanist. Mme. Culp presented a group of five Schubert songs, six Brahms songs and a mixed group of Dutch and English songs.

Notwithstanding the fact that three only in the whole evening were presented in English there was unbounded enthusiasm on the part of the audience, largely composed of musicians and students, for the exquisite quality of the singer's art and admiration for the gracious charm of her personality. Coenraad v. Bos, in full sympathy with the singer, added complete finish to each number.

Mr. Elman filled Grays' Armory with a cosmopolitan audience ranging from the highest fashion to the host of Cleveland's foreign citizens. Its ringing applause testified to the spell cast upon it by the masterful playing of the young violinist. The year of absence from the concert stage has broadened and deepened the intellectual side of Mr. Elman's work. A superb performance of the first movement of the Ernst Concerto in F Sharp Minor electrified his listeners. A "Country Dance" of his own composition was charming in its light fancy.

The Philharmonic String Quartet gave the first of its three annual concerts this week under the management of Mrs. F. B. Sanders, with the assistance of Mrs. Martha Askue in the César Franck Quintet. The performance was characterized throughout by scholarly and distinguished musicianship.

A program of unique interest was the recital of Yiddish songs presented by Constance and Henry Gideon at the Temple at the celebration of the twenty-first anniversary of the presidency of Martin A. Marks. Folk songs and art songs selected by Mr. and Mrs. Gideon were of poignant appeal. ALICE BRADLEY.

Nine Engagements for Leginska with New York Symphony

Leginska, the English pianist, has been engaged by Walter Damrosch as soloist with the New York Symphony Orchestra for this coming week at Schenectady and Syracuse, N. Y. These two concerts make nine appearances for Leginska with this famous orchestra.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE John Church Company issues two new short cantatas, Charles Gilbert Spross's "The Flying Dutchman's Review" and William Lester's "The Galleons of Spain."* Mr. Spross's work is for chorus of male voices with piano accompaniment. It is an attractive composition along well-trying lines in its composer's melodious style. It is inscribed "To the Choral Club of Hartford, Conn."

Mr. Lester's cantata is a more elaborate work. The gifted Chicagoan has given us one of the best compositions in this form for women's voices that we have examined this season. It is set for four-part chorus, with contralto solo. The solo part consists of two sections, first a *Moderato sostenuto, non troppo Allegro* in G minor, $\frac{3}{4}$ time, and later an *Andante doloroso*, F minor, $\frac{4}{4}$ time. The entire work shows careful thought, skilled workmanship and much spontaneous thematic invention. There is a fine healthy modern note in this music.

The texts of both works are fine examples of the rare talent of Frederick H. Martens.

IN the new Ditson octavo issues, Philip James's setting of Charles Hanson Towne's poem, "The Victors,"† for chorus of male voices, a *cappella*, stands out prominently. Mr. Towne has done much that is fine, but this poem surpasses all his other works that have come to our attention. It is big, vital verse, 1916 in spirit, and executed in a splendid manner.

Mr. James has risen to the occasion and set the poem in a way worthy of it from every standpoint. The whole conception is noble and there is an originality that attracts at once. Mr. James has developed all his ideas with power and his final *fugato* is just the fitting close for the work. Mr. James has dedicated it to Louis Koennenich and the Mendelssohn Glee Club of New York, an organization which should be able to sing it stirringly.

THE prize-winning cantata, "Onowa," by Franz C. Bornschein of Baltimore and Frederick H. Martens of Rutherford, N. J., has been issued by the Festival Publishing Co., apparently the

*"THE FLYING DUTCHMAN'S REVIEW." Cantata for Chorus of Male Voices with Piano Accompaniment. By Charles Gilbert Spross. Price, 20 cents. "THE GALLEONS OF SPAIN." Cantata for Four-Part Chorus of Women's Voices with Piano Accompaniment. By William Lester. Price, 25 cents. Published by the John Church Company, Cincinnati, New York and London.

†"THE VICTORS." Part Song for Chorus of Male Voices A CAPPELLA. By Philip James. Published by the Oliver Ditson Company, Boston. Price, 16 cents.



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Mr. Bornschein's name has often appeared in these columns and his compositions have found words of praise from the present reviewer. He is one of the younger men in America who have individuality and who have often risen to the occasion, both in instrumental and choral creative work. This cantata, which is set for a large chorus of mixed voices, soprano solo and orchestra, appears, of course, in a reduction with piano accompaniment. Just as it is impossible adequately to judge of the merits of a new opera, if it be one in modern idiom, from a piano score, so is it almost hopeless to decide what rank a modern cantata is entitled to from an examination of a reduction for the piano keyboard. This is no reflection on Mr. Bornschein's piano score, which is well enough made; one feels color in this score and realizes that it is purely of and for the orchestra.

Melodically the score is rich and Mr. Bornschein's keen harmonic sense is also in evidence. There are themes which look as though they might be Indian in origin; perhaps they are, perhaps not. In any case they are appropriate; Mr. Bornschein may feel proud of them if he has written them in the idiom of the Redman, and deserves thanks for his judgment if he has quoted them from the indigenous chant of the fast disappearing aborigines.

The treatment of the chorus is free, and absolutely modern; at times the composer writes for it in eight parts, and all through he shows that he understands his medium. It is not for choral societies who have no technique, for it is taxing and must be sung capably to make its effect.

Mr. Martens has written a legend in verse that adds to his already admirable reputation. The tale of *Atarho* and *Onowa*, her death, his making of a figure of her in wood to keep him company, of the woman bearing brush and her coming into the wigwam, announcing the return of *Onowa* and that she must see one of her own tribe before *Atarho* embraces her, of his embracing her e'er she had met one of her tribe, and of her death in his arms—all this is told simply, with poetic charm. Mr. Bornschein has had a worthy collaborator in Mr. Martens. They seem to have worked in harmony and to have produced a cantata which will be accorded a place of distinction in American choral literature.

The cantata will be performed in the three Jersey cities, Newark, Paterson and Jersey City, this spring.

THE Boston Music Company has issued "Z'Miroth Ut'Filoth Yisroel," a synagogue hymnal for Sabbath and festivals, compiled and adapted for the uses of cantor, choir and congregation by Rev. M. Halpern, a Boston cantor.§

The book is said to be the first complete hymnal of its kind and contains much admirable music, selected from the traditional tunes of the Jewish church, from the synagogue music of such men as Sulzer and Lewandowski and the Rev. Mr. Halpern's own compositions and arrangements. The traditional melodies have, many of them, a distinctly Oriental tinge, such as one finds in the works of such Russian masters as Rimsky-Korsakoff and César Cui.

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‡"ONOWA." Cantata for Chorus of Mixed Voices, Soprano Solo and Orchestra. Music by Franz C. Bornschein. Poem by Frederick H. Martens. Published by the Festival Publishing Co., Newark, N. J. Piano-Vocal Score. Price, 60 cents.

§"Z'MIROTH UT'FILOTH YISROEL." A Synagogue Hymnal. Compiled and adapted by Rev. M. Halpern. Published by the Boston Music Company, Boston.

||"DANSE ROMANTIQUE." For the Piano. By Cyril Scott. "ROSEMARY." For the Piano. By Edward Elgar. "MEDITATION." Song by Cyril Scott. "INTERMEZZO." By Cyril Scott. Arranged for the Violin with Piano Accompaniment by Richard Lange. Price, 60 cents each. Published by Elkin & Co., Ltd., London. G. Ricordi & Co., New York. "DOWN IN THE FOREST." By Landon Ronald. Arranged as a Duet for Soprano and Tenor with Piano Accompaniment by the Composer. "THE ROSE AND THE STAR." Song by Alma Goetz. "SYLVAN." Song by Landon Ronald. Price, 60 cents each. Published by Enoch & Sons, London. G. Ricordi & Co., New York.

mantique" for the piano by Cyril Scott in this unique English composer's happiest style. Its rhythmic character and melodic feeling suggest at once the A Flat Major portion of the *Flower Maiden's* music in "Parsifal," a resemblance which Mr. Scott would doubtless recognize quickly enough were it pointed out to him, though likely enough he never thought of it when he wrote. Sir Edward Elgar, who a year and a half ago put forward a short piece "Carissima" for the piano (subsequently arranged for everything from mandolin duet to tympani solo), has descended again to what he doubtless considers popular taste, in writing his "Rosemary" for the piano. It is a most unattractive composition, unspontaneous and insincere. Particularly regrettable is it that this distinguished master should waste his time on such innocuous, worthless essays as this "pot-boiler." One is almost tempted to believe that he is trying with might and main to write another "Salut d'Amour." If that be the case his friends should discourage him; composers do not write such successes more than once in a lifetime.

The song issues include a duet arrangement, made by the composer himself, of Landon Ronald's "Down in the Forest," Cyril Scott's setting of Ernest Dowson's "Meditation," Alma Goetz's "The Rose and the Star" and Landon Ronald's charming "Sylvan," from a set of "Five Canzonets." There is also an arrangement by Richard Lange for violin with piano accompaniment of Cyril Scott's fascinating Intermezzo, one of his earlier piano compositions.

TWO new songs by Edward Horsman, whose setting of Tagore's "Bird of the Wilderness" has had such an extraordinary success, appear from the Schirmer press.¶ They are settings of Chinese poems rendered into English and are called "The Yellow Dusk" and "Thus Wisdom Sings." They are artificial in character and lack totally any spontaneous feeling. Mr. Horsman writes poorly as a modernist; he seems to be more successful when he does things that are in his older diatonic style, the style which made his little organ piece, "The Curfew," so popular.

¶"IN THE YELLOW DUSK," "THUS WISDOM SINGS." Two Songs for a High Voice with Piano Accompaniment. By Edward Horsman. Published by G. Schirmer, New York and London. Price, 60 cents each.

C. W. THOMPSON & CO., Boston, issue four piano compositions by Henry Charles Gerwig, which are well written for the instrument.**

They are a First Humoreske "Hungarian," Second Humoreske, "Spanish," a Serenade and "Cachucha." Mr. Gerwig has doubtless had the best intentions in his first Humoreske to produce something that is Hungarian. He has even written the tempo indication, *Tempo di Czardas*. It would be interesting for the composer to supply us with his authority for writing a *czardas* in $\frac{3}{4}$ time! We have never heard of it and would enjoy being enlightened. We feel that it is akin to a waltz in $\frac{2}{4}$ time or a polonaise in $\frac{4}{4}$ time. The second Humoreske is better and there are agreeable melodic ideas in the other two pieces.

H. ALEXANDER MATTHEWS, the Philadelphia composer and organist, whose compositions seem to grow more and more interesting from year to year, has written a splendid cantata, "The Triumph of the Cross," a Lenten cantata for soprano, tenor and baritone solo, with chorus of mixed voices and organ accompaniment.††

The average composer who sets out today to write a work of this kind does so in a very unsatisfactory manner; musical platitudes of all kinds are usually assembled, some of them put down for chorus, others for the solo voices. The narrative of the most poignant suffering that the world has ever seen is nine times out of ten expressed in music that is of no potency. Mr. Matthews is an exception, however. He has conceived his music on a lofty plane; the choruses are expressive and are written with mastery.

"Go to Dark Gethsemane" is a *Moderato serioso* in C minor, a piece of writing of rare power, such as contemporary composers do not often achieve. There is a distinct post-Wagnerian feeling in much of this music, a feeling that is always admirably controlled, however. Mr. Matthews may feel proud of this work, one of the best Lenten cantatas of modern times. He has had something to say and he has expressed himself in a sincere manner, with dignity.

A. W. K.

**"FIRST HUMORESQUE—HUNGARIAN," "SECOND HUMORESQUE—SPANISH," SERENADE, "CACHUCHA." Four Compositions for the Piano. By Henry Charles Gerwig. Published by C. W. Thompson & Co., Boston. Price, 50 cents each, the first, second and fourth; 60 cents, the third.

††"THE TRIUMPH OF THE CROSS." A Lenten Cantata for Chorus of Mixed Voices, Soprano, Tenor and Baritone Solos and Organ Accompaniment. By H. Alexander Matthews. Published by G. Schirmer, New York and London. Price, 75 cents net.

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WHEN RICHARD STRAUSS PLAYED TILLY KOENEN'S ACCOMPANIMENTS

Composer Found Difficulty in Mastering His Own Music—The Distinguished Dutch Contralto Returns to Chicago after Successful Tour to the Coast

Chicago, Feb. 12, 1916.

NOT that Tilly Koenen is more difficult than most concert singers, but it still requires persuasion to get her to talk about herself and her work, and it was not until after her recent song recital at the Fine Arts Theater that she was found in a communicative mood. Even then she spoke more about her acquaintances than about Tilly Koenen, and about California and the Far West in general, whence she had just returned from a most successful tour.

The genial Dutch contralto was the guest of honor at the home of Daniel De Lange of Point Loma, after her San Diego concert, and during her stay there gave a *lieder* recital for Catherine Fingley, the teachers and pupils of the Raja Yoga College. After the concert, Miss Tingley addressed the assemblage and thanked Miss Koenen for the artistic treat she had given them, and Mr. De Lange, formerly the director of the Amsterdam Conservatory, where Miss Koenen received her early musical education, said to her, "No one will ever forget this evening; it will always live in the hearts of Point Loma people."

Miss Koenen has many reminiscences of Richard Strauss, of whose songs she makes a feature in most of her programs. Some time ago Miss Koenen was engaged for the big "Strauss Festival" in Munich, and Strauss himself elected to be her accompanist. His most natural inquiry as to which of his songs she would sing elicited from Miss Koenen the mention among others of "Mohnblumen," "Hochzeitliches Lied" and "Frühlingsfeier." "But, my dear Miss Koenen," said the composer of "Salomé" protestingly, "those are the most difficult and complicated songs I have ever written. I shall have to study every morning."

It happened that Miss Koenen was staying at the same hotel as the composer. "I was thus able to note how feverishly and eagerly he studied these accompaniments," she said.

When the concert was over, Strauss wore a happy smile. "I think that was a lot of work," he said, "and I feel much better now that it's over."

Miss Koenen has just the temperament and intellectual nature, in addition to her vocal attainments, for the adequate interpretation of the Strauss songs, and those that she offered at her recent recital made a most profound impression. A unique division of this recital was



Tilly Koenen, the Contralto, and Daniel De Lange, Photographed at the latter's Home at Point Loma, Cal.

the section devoted to children's songs by Catharina Van Rennes, known as the foremost Dutch composer of children's songs. Miss Koenen presented some of these in most naïve and charming manner. She is a great friend of the composer and knows her style intimately.

An artist most unaffected and even tempered, Miss Koenen fits well into the musical life of America. She is very fond of outdoor life and takes delight in traveling along our boulevards and getting acquainted with the city's natural beauties.

MAURICE ROSENFELD.

Loudon Charlton Offices Announce Coming Recitals

Announcements from the Loudon Charlton offices of recitals for February and March include the following: John Powell, who has changed the date of his next New York recital to Monday afternoon, Feb. 21, when he will be heard in a Schumann and Chopin program; Ossip Gabrilowitsch, who appears at Aeolian

Hall on Thursday afternoon, Feb. 24, in his fifth New York recital; Tom Dobson, in song recital at the Punch and Judy Theater on Monday afternoon, Feb. 28; Eddy Brown, whose fifth New York appearance is scheduled for Wednesday afternoon, March 1; the concluding concert of the Flonzaley Quartet subscription series, Aeolian Hall, Tuesday evening, March 14, and a joint recital, by Harold Bauer and Ossip Gabrilowitsch, in Aeolian Hall on Saturday afternoon, March 18.

BUFFALO FESTIVAL PLANS

Tentative Program Arranged and Soloists Announced

BUFFALO, N. Y., Feb. 4.—The Board of Directors of the May Music Festival has announced the artists who are to appear and some of the works that are to be given. The Philharmonic Chorus, 250 voices; children's chorus from the public schools of the city, 250 voices; male chorus made up of members of the Philharmonic, Orpheus and Guido choruses, 150 voices; the Chicago Symphony Orchestra, Frederick Stock, director, will be heard and the soloists will be: Sopranos, Meta Reddish, Florence Hinkle and Anita Rio; contraltos, Margarete Matzenauer and Merle Alcock; tenors, Edoardo Ferrari-Fontana and Morgan Kingston; baritone, Reinald Werrenrath. Andrew J. Webster is director for the Philharmonic Chorus and Arthur J. Abbott for the children's chorus. John Lund will direct his own chorus composition, "Spring Greeting."

The tentative program submitted by Robert H. Heussler, who is chairman of the music committee, is as follows: "The Swan and the Skylark," Goring-Thomas; "The Children's Crusade," Pierné; a piano concerto to be played by Ethel Leginska; solos by Mme. Matzenauer, Ferrari-Fontana and Meta Reddish. The other singers will be soloists in the large choral numbers.

F. H. H.

SEEKS VOLUNTEER PLAYERS

Music Settlement Opens Its Orchestra to Any Who Wish to Enter

All persons, men or women, boys or girls, anywhere, who play any orchestral instrument, are invited to join the new Community Orchestra of the Music School Settlement, New York. The orchestra meets for rehearsals at the Music School, 55 East Third Street, every Tuesday evening at 8:15. This orchestra supplants the earlier Symphony Orchestra of the school, and will be broader in scope and membership. It is conducted by Arthur Farwell, director of the school.

The aim is to open the school to all who feel that they would like to meet together for the enjoyment of regular orchestral playing, however slight their present proficiency may be. There will be no tests or examinations. The people will be taken just as they are found and development be begun from that point. Players of wood winds and brass instruments are particularly needed to make the orchestra complete as to instrumentation, but players of the orchestral stringed instruments will be equally welcome. To join the orchestra it is only necessary for the player to present himself at the school before the rehearsal on a Tuesday evening, though the sending of word in advance will facilitate arrangements.

Dr. Muck's Players Heard at Troy in First Concert of Week's Tour

TROY, N. Y., Jan. 25.—In a program of cosmopolitan character, Dr. Karl Muck and the Boston Symphony Orchestra, appearing in Music Hall last night, under the management of Ben Franklin, achieved a notable triumph. It was the first concert of a week's Western tour. In the Eighth Symphony of Beethoven the orchestra did its most significant work. It was followed by Wagner's Overture to the "Flying Dutchman." The Rimsky-Korsakoff "Caprice on Spanish Themes" won the greatest evidence of popular approval. The final offerings were the Bizet Suite No. 1, from "L'Arlesienne," and the Liszt symphonic poem, "Les Préludes."

W. A. H.

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CHARLES ROSSBACH.

Perrysburg, Ohio, Jan. 31, 1916.

OHIO OPERA CLUB GIVES "ROBIN HOOD"

Youngstown Singers in Notable Production of De Koven Light Opera

YOUNGSTOWN, OHIO, Feb. 5.—The Opera Club's sixth offering was presented at the Grand Opera House last evening, when a large audience greeted the local singers in De Koven's delightful "Robin Hood." The opera will be repeated this afternoon and evening.

"Robin Hood" represents the pinnacle of work by the Opera Club, which was organized in 1911, and has to its credit such productions as "Dorothy," "The Highwayman," "The Mocking Bird" and "Chimes of Normandy." The goal of the society is to create such an interest in opera that, later, grand opera can be staged with only the comparatively minor expense of professionals for leading rôles. More than 300 young people have sung in the choruses and more than sixty have sung principal parts and it is this group that will form the nucleus for the proposed production of grand opera.

In discussing the work of the club, Ralph M. Brown, director, said recently: "We would be glad to present an entirely new operetta or opera by an American composer. We have already seen a delightful operetta, but it was not suitable to our needs."

Last evening's production was distinctly the best work which the Opera Club has done, both from the viewpoint of singing and dramatic action. The characters of the De Koven presentation were as follows:

Robin Hood, L. J. Burt; Sheriff of Nottingham, C. Raymond Brenner; Sir Guy of Gisborne, Clarence Phillips; Little John, Howard Creed; Will Scarlet, Glen Drury; Friar Tuck, Allan Pritchard; Alan a Dale, Novello Jones; Maid Marian, Alice Snodgrass; Dame Durden, Mrs. E. M. Pritchard; Annabel, Gladys Brockway.

WANTS MUSICAL "BOOK SHELF"

Cedar Rapids, Iowa, Critic Asks What Works Musicians Should Know

CEDAR RAPIDS, IOWA, Feb. 5.—Writing in the Cedar Rapids *Republican* Earls G. Killeen, musical critic of that newspaper, inquires which songs the musicians should know. Says Mr. Killeen:

"Which songs, which piano compositions, which violin works, which symphonies, which operas should every musician know? We have had the book shelf discussed, and have arrived at a yard of books, can we not also arrive at a yard of music, or a few feet that every musician should know?"

"There are songs every singer should know whether the voice is low or high. What are they? Then if the singer is also to be classed as a musician, he should know a few of the masterpieces for the piano, violin and orchestra. What are they?"

Clarence Eddy in Organ Recital at Atlanta, Ga.

ATLANTA, GA., Feb. 7.—Clarence Eddy, dean of American organists, was presented in recital by City Organist Charles A. Sheldon, Jr., at the regular free Sunday concert on the great organ of the Auditorium-Armory. A capacity audience heard Mr. Eddy in a program that gave expression to his wonderful technique and musicianly taste. His program included the "Astarte" intermezzo of Albert Mildeberg, dedicated to Mr. Eddy, a new piece by Gordon Balch Nevin, "The Tragedy of a Tin Soldier" and compositions by Frysinger, Guilman, Scarlatti-Best, Schubert, Porpora-Bassi and Carrie Jacobs-Bond.

Benefit and Opera Recital in Calendar of Tacoma, Wash.

TACOMA, WASH., Jan. 27.—At a brilliant concert given at the Temple of Music, Tuesday evening, Jan. 25th, for the benefit of the White Shield Home, Mildred Wallace, a child violinist, created a sensation. She was ably accompanied at the piano by her teacher, Mrs. C. E. Dunkleberger. The concert was given under the direction of Miss L. D. Smith.

A remarkably clear presentation of the opera, "Pelléas and Mélisande," was given by Mrs. L. Louise Van Ogle, of Seattle, in her lecture-recital for the Ladies' Musical Club, Thursday afternoon, Jan. 26, at the Tacoma Commercial Club rooms.

A. W. R.

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SAN CARLO SINGERS APPEAR IN OMAHA

Opera Season May Be Made
Annual Event in Ne-
braska City

OMAHA, NEB., Jan. 31.—Jan. 27, 28 and 29 saw the second annual season of grand opera under the auspices of Tangier Temple of this city. Both the local "Shriners" and the San Carlo Grand Opera Company are entitled to the greatest measure of praise for their honest endeavor to give Omaha grand opera at reasonable prices. That their effort was appreciated was demonstrated by the huge attendance and hearty enthusiasm with which the four performances were received.

"Aida," "Rigoletto," "Lucia" and the double bill, "Cavalleria" and "Pagliacci" were the chosen operas. "Aida" was given impressively, with Mary Kaestner in the title rôle; Carolina Zawner as Amneris; Rhadames, impersonated by Manuel Salazar, and with Alessandro Modesti, Pietro De Biasi, Natale Cervi and Luciano Rossini in the minor rôles. "Rigoletto," it was generally conceded, surpassed the opera of the previous evening. Edvige Vaccari, as Gilda, Angelo Antola as Rigoletto, Giuseppe Agostini as the Duke, Pietro De Biasi as Sparafucile, and Stella Demette, as Maddalena, proved a brilliant cast. A very lovely performance of "Lucia di Lammermoor" was that of Saturday afternoon.

Throughout the performances Giuseppe Angelini kept his forces firmly in hand, maintaining a musicianly balance of parts and working up the climaxes tellingly. Through its chairman, Dr. F. F. Whitcomb, Tangier Temple has announced the probability of making this annual opera season a permanent institution. Financially the present season has proven a success, there being a surplus over and above the expenses. This success has been in no small measure due to the energy of the local business manager, Lucius Pryor, collaborating with Fortune Gallo, managing director of the San Carlo Grand Opera Company. E. L. W.

Girls' Club of Troy Presents Fornari Concert Company

TROY, N. Y., Feb. 2.—The Fornari Concert Company gave an enjoyable entertainment Friday evening, Jan. 28, in Lucey Hall, under the auspices of the Troy Girls' Club. Chevalier Rodolfo Fornari, baritone, sang "Largo al Factotum," from Rossini's "Barber of Seville" with excellent expression and appeared in "Don Giovanni" by Mozart, with Carmelita Wilkes, soprano. Miss Wilkes also sang a group of Bohemian folk-songs

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and gave "Annie Laurie" as an encore. Malvina Ehrlich, pianist, gave Chopin and Liszt compositions with intelligent interpretation. Karel Havlicek, violinist, played the Kreisler "Viennese Popular Song" and the "Wiegenlied" by Schubert. W. A. H.

COMMUNITY CHORUS CONCERT

First Appearance of Lyons (N. Y.)
Singers in Choral Program

LYONS, N. Y., Jan. 29.—The Lyons Community Chorus, which has been in existence about four months, gave its first concert on Friday evening, Jan. 28, to about 800 persons at the New Ohmann Theater.

The director of the chorus, Harry H. Barnhart, is also the director of the Rochester Community Chorus and of the newly organized Peoples' Chorus in New York City, and the affair was characterized by a true community spirit and an enthusiasm that made the concert one long to be remembered.

The soloists were Mrs. S. C. Hemingway, soprano; Judge Robert F. Thompson of Canandaigua, basso; Arthur Wallerstein, violinist; Harry H. Barnhart, baritone, and Mrs. Mary Ertz Will and Mrs. Edith Wells, accompanists. The chorus numbered about 150, and sang with much spirit. The compositions on the program sung by the chorus and audience together were entered into most heartily by the audience, which was much impressed by the work done by the chorus in so short a time. M. E. W.

UTICA HEARS ARTIST TRIO

Lucy Marsh, Elsie Baker and Cecile
Ayres Share Recital Honors

UTICA, N. Y., Feb. 5, 1916.—A trio of artists performed an exceptionally fine program of vocal and piano music at the Armory last evening, in the third concert of the Simple Artists' series. Lucy Isabelle Marsh, soprano; Elsie Baker, contralto, and Cecile Ayres, pianist, shared equal honors in presenting a brilliant and pleasing program to a large and representative audience. Miss Ayres pleased everyone present with her wonderful skill and absolute musical understanding, and her charming and gracious manner delighted all. Miss Marsh was heard to excellent advantage in the "Shadow Song" from "Dinorah" and in "Le Printemps," by Stern. Her encore, "The Swallows," was sung in perfect style and pleased the audience immensely. Miss Baker also delighted with the excellence of her work, and her personality added much charm to the rendition of her numbers. These two singers were heard to fine advantage in the several duet numbers. Helen Ryan was the able accompanist for the singers. W. A. S.

Nicola Thomas, Violinist, Wins Favor in Club and School Programs

Nicola Thomas, the gifted violinist, appeared before the Thursday Musical Club, New York, on the evening of Feb. 3, playing Sjögren's G Minor Sonata, with Mrs. James Goldmark, pianist. On Feb. 5 she gave a recital at Rosemary Hall, Greenwich, Conn., where she also won much favor for her artistic performances.

Opera Stars to Sing for War Charity

Otto Goritz, Arthur Bodanzky, Johanna Galski, Frieda Hempel, Melanie Kurt, Hermann Weil, Jacques Urlus, Mme. Rappold, Margaret Ober, Marie Mattfeld and many other operatic stars will be heard at the "Artists' Carnival" to be given by the German Press Club for the benefit of the war sufferers in the central monarchies, at the Hotel Astor, New York, on Feb. 19.

A number of advanced pupils of Edward E. Treumann, the New York teacher of piano, will be heard in recital at Rumford Hall, on Sunday afternoon, Feb. 20.

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MAUD POWELL WITH SEATTLE ORCHESTRA

Philharmonic Presents Admirable
Program—Free Rehearsal
for School-Children

SEATTLE, WASH., Feb. 1.—The Philharmonic Orchestra, John Spargur, conductor, in its concert at the Metropolitan Theater last Friday, had Maud Powell, violinist, as soloist. A sold-out house, with many turned away, indicated that Seattle is really alive to the value of the orchestra, and the free rehearsal given to 2000 seventh and eighth grade school children Thursday afternoon brought the organization to the personal attention of everyone.

Maud Powell has appeared here many times and with each reappearance exhibits increased power and artistry. In the Concerto No. 2 in D Minor, Op. 22, by Wieniawski, she was superb. Her solo group, with Arthur Loesser at the piano, consisted of Valse, Herbert; "Twilight," Massenet-Powell, and "Molly on the Shore," Grainger, and brought forth such a demonstration that Mme. Powell responded with two encores.

The Tchaikowsky "Pathétique" was played with fine understanding by the orchestra and fully appreciated by the audience. "The Swan of Tuonela," Sibelius, was heard for the first time in Seattle. The "Capriccio-Espagnole," Rimsky-Korsakoff, closing the program, sent the audience home in a happy mood.

The recital given Jan. 26 by Francis J. Armstrong, violinist, was attended by an audience which filled Fischer Recital Hall. Mr. Armstrong was assisted by Mrs. Romayne Hunkins, pianist, and Ethel Murray, cellist, in the first number, Trio, Op. 15, Smetana, which was admirably presented. This was followed with a group by Cyril Scott, D'Ambrosio and Schumann-Auer. Then came the Concerto, Op. 26, by Max Bruch, in which Mr. Armstrong exhibited warmth of tone, technical dexterity and finished phrasing. Three compositions by Kreisler were fascinatingly played. Mrs. Hunkins accompanied Mr. Armstrong and also played two piano solos by Moszkowski and MacDowell charmingly. She leaves this week for San José, Cal., where she will reside. A. M. G.

Trio of Artists Heard in New Assembly Program

Daisy Cantrell Polk, soprano; Mary Wildermann, pianist, and Mrs. Lucia Forest Eastman, harpist, were the artists who appeared on the program of the New Assembly, given at the Plaza on

Thursday afternoon, Feb. 3. Three old English songs, with harp accompaniment by Mrs. Eastman, were Miss Polk's first offering, who also appeared in songs by Sinding, Sigurd Lie and Rafero. Miss Wildermann's offerings included a group of Schumann pieces, a Grieg Nocturne and Chaminade Etude. Mrs. Eastman was heard in compositions by Hasselmans and Eastman, and the "Colonial Ballade" of Zabel.

SPOKANE CHORUS HEARD

New Conductor, Mr. Sherwood, Provides
Attractive Program

SPOKANE, WASH., Feb. 3.—In spite of the zero weather, a good audience assembled on Feb. 2 at the Central Christian Church to hear the first concert this season of the Lorelei Club, the excellent women's chorus of Spokane. The new director, Edgar C. Sherwood, had prepared a program full of interest and of high musical quality. The assisting artists were George Seymour Beechwood, organist, and Fritz Kloepper, baritone. Mrs. Robert Glen was the accompanist.

Mrs. John A. Henry, a young soprano of considerable gifts and talents, gave a recital, Jan. 24, in aid of the Y.W.C.A., assisted by Miss Nellie Odegarde, pianist; Edward Brueck, cellist, and Harold Strong, accompanist. M. S.

GIVES AMERICAN PROGRAM

Work of U. S. Composers Heard by
Detroit Music Club

DETROIT, MICH., Feb. 5.—An interesting morning with American composers was presented by the Tuesday Musicale on February 1 at the Hotel Statler.

Clara George, contralto, opened the program with a delightful group of songs, each interpreted with fine musicianship. Phyllis Gabell played three MacDowell compositions. The four soprano songs offered by Mrs. Theodore O. Leonard were very attractive, especially "The Fairy Lullaby," by Mrs. Beach.

The program closed with a Sonata by John Alden Carpenter, played by Mr. William Graefing King and Mrs. Martha Hobly Wiest. Mrs. Mark B. Stevens and Mrs. Leland B. Case were the accompanists. E. C. B.

Mme. Barrientos in Private Musicales

Mr. and Mrs. Orme Wilson gave a dinner on Feb. 10 at their home, 3 East Sixty-fourth Street, New York, followed by a musicale at which Mme. Maria Barrientos of the Metropolitan Opera House sang an aria from Handel's setting for the "Ode to Saint Cecilia," "Si tu m'aime," by Pergolesi, a popular Spanish song entitled "Plan," "Pourquoi rester seulette," by Saint-Saëns, and the "Grande Valse" from Gounod's "Mireille."

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NO DEARTH OF OPERA IN MUNICH

Performances Given in First Year of the War Numbered 195—Lawyers as Music Critics—Weingartner as a Literary Man—Brothers Cassadenus of the Famous Capet Quartet Die on the Field of Honor—Musical Services in the American Church of Munich

Munich, Dec. 12, 1915.

THE editor-in-chief of this journal will, I am sure, pardon me if I endeavor to correct an erroneous impression concerning the activities of German opera houses conveyed in the very sympathetic and kindly-toned editorial printed in the issue of Nov. 20. As a modest Münchner, I should not perhaps include ours as among the great European opera houses, but its work during the last year may be regarded as typical of what has been accomplished by the lyric theaters of Berlin, Dresden and Vienna.

That is is "running full blast" some figures derived from the Hoftheater Almanac, issued a fortnight ago, will prove beyond a doubt.

The season began on Sept. 19, 1914, and ended on Sept. 18, 1915. During that time 195 operatic representations took place, Wagner, as usual, heading the list with sixty-one performances, Mozart following with twenty-nine. Of other composers, fourteen nights were devoted to Verdi, ten to Offenbach, eight each to Bizet and Cornelius, seven each to Richard Strauss and Weber, five each to Gluck, Beethoven and Humperdinck, four each to d'Albert, Donizetti, Kienzl, Nicolai and Rossini, three to Lortzing, two each to Meyerbeer, Pfitzner, Flotow, Goetz and Puccini, one each to Leoncavallo, Mascagni and Bittner.

From an artistic as well as a box office point of view, the best results were obtained by "Parsifal," the audiences taxing the capacity of the Prinz Regententheater at every one of the ten performances given within nine weeks.

In the matter of music critics, they still order some things well in "Barbaria." In ordinary times the Munich *Neueste* employs two opera and three concert critics, and even now its rival, the *Zeitung*, engages the services of three competent reviewers. Most of these writers are doctors of law, practicing their profession. There must exist some subtle affinity between jurisprudence and music in Germany, for no other theory will account for the fact that so many gentlemen not only turn from their dry pandects to seek solace in the works of the masters, but are able to write of them with knowledge and understanding.

I hardly think that American lawyers are thus inclined, nor can I remember ever having seen Mr. Choate, Mr. Undermyer, Mr. Beaman or Mr. Marshall at a concert. To be sure, down in William

Street there is a law firm, one of whose members, Mr. Isaacs, not only writes of, but also composes music, while his partner, Mr. Mack, confessed to me three years ago that he had heard "Tristan" sixty-three times! And there is Counsellor Julius Lyons, who wrote the music to Sidney Rosenfeld's "Lady or the Tiger," and was for a time one of the *Herald's* music reporters. But these are exceptions. And when M. Daudet, in his last novel, satirizing the enthusiasm for Wagner prevailing at one time in France, introduced an episode wherein a lawyer, while asked for advice by a client, frequently interrupts the consultation by going to the piano and humming "Ach, Isolde, süsse holde," I am sure that he looked upon his "Tristan"-mad advocate as quite an abnormal type.

That a knowledge of law may properly be taken advantage of by a music critic is proved by an occurrence which took place here four years ago. One day Dr. Dillman of the *Neueste Nachrichten* accused Herr Gillman, a basso of the Opera, of singing off the key. When the irate singer read the criticism, he expressed his intention of bestowing upon the critic an *ohrfeige*, which is, in the vernacular, a slap in the face. The critic immediately sued the artist for *beleidigung*, which word is best translated by our phrase—defamation of character. He won out, for the singer was condemned to pay a fine of one hundred marks. One of the witnesses in the case was poor Felix Mottl, who, I was told, complained bitterly because he had to get out of bed at the unearthly hour of eight in the morning, the courtroom being situated way over on the other side of the Isar, and the trial being "set down" for an hour later.

While sauntering along the Briener Strasse a few days ago I had the pleasure of a few minutes' chat with Felix Weingartner. The famous conductor appeared to be in excellent health and spirits. He was about to leave for a brief sojourn in the Bavarian Alps, and his sport costume—knickerbockers and all—pointed to mountain climbing in the snow. While Darmstadt is his head-

quarters, I imagine that he and the fair Marcelle spend a good deal of time on express trains, for his Philharmonic engagements take him frequently to Vienna and her appearances in concerts and at various opera houses are frequent. I was greatly disappointed when Herr Weingartner informed me that he had not written anything for the Christmas issue of the *Freie Presse*, for his articles on musical subjects show that his mastery of literary style is quite on a par with his mastery of the art of conducting. Even the Vienna *feuilletonists* do not write a clearer, more fluent or more graceful German prose.

Two years ago this journal favored me with printing a translation of one of these articles. It described the conductor's pleasant experiences in Paris, among them his hearing Beethoven for the first time, interpreted by the Capet Quartet. Alas, neither he nor anyone else will ever again be delighted by the almost matchless playing of those gifted artists. At an early stage of the war the brothers Cassadenus, one the second violinist and the other the viola player of the organization, fell on the field of honor. They were not only admirable performers, but were also famous for their knowledge and mastery of old instruments, Henri Cassadenus especially being known all over Europe as an authority on the subject.

I shall not soon forget the first appearance of the Capets in Munich. They were quite unknown to most of the audience, but after the first number on the program had been played the applause was simply thunderous. Their conception of Beethoven undoubtedly was not that of most German interpreters, but the sheer tonal beauty of their work overcame all scruples or doubts and this brought to their feet even the most capacious purists. It took but a day for the Capets to become famous, and their succeeding concerts were heard by the largest and finest audiences that Munich could assemble. That music knows neither country nor politics is something to thank God for. No opera is more popular here than "Carmen," and on the programs of three orchestral concerts given

in Paris within a month, seven-eighths of the selections were by German composers.

Our colony which, it will surprise you to know is still some five hundred strong, is indebted to the American Church for the musical service held on Sunday afternoons. These services, to which admission is free, attract German as well as American worshippers. They are arranged by Organist and Choirmaster Arthur M. Williamson, who not only plays the organ beautifully, but shows no little skill in arranging his programs. One of these may interest you.

Organ Prelude in C Major, Bach; Songs, "Vater Unser," Krebs; "Come Sweet Death," Bach; Prayer, Hugo Wolf (Frau Stoecker-Rheinfeld); Offertory, Andante Cantabile from Widor's Fourth Organ Symphony; Organ, first movement from Rheinberger's Pastoral Sonata, Op. 88.

Richard Strauss's "Alpine Symphony" brought the largest audiences of the season to the Odeon, both at the public rehearsal as well as at the evening concert. This, too, in spite of higher prices. My colleagues in Berlin and Dresden having appraised the work for you, will, I am sure, thank me if I withhold my quite *unmassgebendes* Urteil. It was preceded by Haydn's E Major Symphony, No. 8, and Dr. Alexander Berrische, the critic of the *Gazette*, preferred Haydn's thunder to that of Strauss. That the latter achieved "the loudest and most elementary success" he was careful to point out. "This success," said he, "is characteristic of the state of culture in which Strauss's music centers."

JACQUES MAYER.

Charles Harrison in Song Recital at Harrisburg, Pa.

HARRISBURG, PA., Feb. 7.—Several hundred people attended the joint organ and song recital given last Thursday evening in the Bethlehem Lutheran Church, Harrisburg, by Charles Harrison, tenor soloist of the Brick Church, New York City, and Clara Cromleigh, organist of Bethlehem Lutheran Church. Mr. Harrison's selections included several famous oratorio numbers and a choice group of songs. G. A. Q.

Open Recital Series at Executive Mansion of Missouri

JEFFERSON CITY, Mo., Feb. 2.—The Morning Musical Club gave the first of a series of artists' recitals at the Executive Mansion last night. Antonio Salla, cellist; Mignonne Meeker, soprano, and Lois Brown, pianist, were the artists.



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"Miss Baker's warm, rich contralto satisfied her hearers. Her voice has a surprising range, and whether using its lower register, as in Ruckauff's 'Lover's Call' and Vannah's 'Cradle Song,' or standing on tip-toe with it, as in the dainty 'Fairy Pipers,' she sings with finish and expression. In the duets, Miss Marsh and Miss Baker blended their voices with beautiful effect, soprano following contralto like one voice."

—Observer, Feb. 5, 1916.

"Miss Baker has a happy habit of smiling during her songs, and that smile is a contagious one. Indeed, the facial expressions of Miss Baker lend color to her rich contralto voice. Singing seems to be a natural pleasure to her, for it appears an easy task."

"Miss Baker sang easily and with expression. A dash of heather was added by her to the catchy Scotch song, 'When the Kye Come Home,' and it proved a favorite number. In the 'Cradle Song' encore Miss Baker evidenced much feeling. It also gave her an opportunity to bring out some clear and full low notes."

—Herald-Dispatch, Feb. 5, 1916

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PHILHARMONIC GAINS FAVOR IN BALTIMORE

Growing Public for Stransky—
Local Composers' Works
Sung by Chorus

BALTIMORE, Feb. 3.—The fact that the local public is becoming more deeply interested in the splendid work which the Philharmonic Society of New York is doing at its local appearances, under the spirited direction of Josef Stransky, was fully demonstrated last night when despite the very unfavorable weather there assembled an enthusiastic audience at the Lyric to hear the second subscription concert of the current series. The program comprised:

Dvorak, Symphony No. 4, in G Major; Tchaikovsky, "Romeo and Juliet," Overture; Liszt, "Hungarian Rhapsody"; Schumann, Concerto in A Minor, Harold Bauer, soloist.

After the concert Mr. Bauer was the guest at the Florestan Club, and a dinner was given in Mr. Stransky's honor at the residence of Mrs. Ral Parr.

At the season's second concert, on Feb. 1, of the Germania Männerchor, there was shown a fine interest in the work of our local composers, the program giving representation to Franz C. Bornschein's "The Elves," and Harry Patterson Hopkin's "Indian Summer," while Howard Brockway, who was long connected with local musical activities, was included in the representation with his ballad "Aghadoe." Mr. Hemburger, the director of the choruses, made every effort to give the works of the Baltimore composers a satisfying production. The singing of the women's chorus and also of the male chorus was commendable. Max Landow, pianist of the Peabody

Conservatory teaching staff, made a brilliant impression with his groups of solos. Leonora C. Koke, soprano, Annetta Dull, mezzo, and Stephen Steinmüller, baritone, were the soloists. Mrs. Stephen Steinmüller was the accompanist.

The eleventh Peabody recital was given by Kathleen Parlow, violinist, before a large audience on Friday afternoon, Jan. 28, at the Peabody Conservatory. Beginning with a brilliant interpretation of the Glazounow concerto, then presenting a revised version of the famous "war-horse," the chaconne of Vitali, and groups of short compositions by Suk, Brahms, Tor Aulin and Sarasate, Miss Parlow manifested her violinistic prowess to the amazement of the audience. Harry M. Gilbert supplied plastic accompaniments.

Horatio Connell, the Philadelphia baritone, was the soloist at the musical service at Emmanuel Church, Sunday evening, Jan. 30, when the works of R. Huntington Woodman, "The Message of the Star" and "Evensong," were presented by the choir under the direction of Frederick Earickson, organist and choirmaster. F. C. B.

Mabel Riegelman Sings Song of Texas
Composer at Amarillo

AMARILLO, TEX., Jan. 29. — Mabel Riegelman gave a recital last night at the Grand Opera House and carried away new laurels. Her accompanist was Mrs. Lula Austin Myers. "Mammy's Song," by Julia Lockett of Amarillo brought forth an especially strong expression of enthusiasm.

A monument is soon to be erected in Mt. Vernon, Ohio, which will bear this inscription: "To the memory of Daniel Decatur Emmett—1815-1904—whose song, 'Dixie Land,' inspired the courage and devotion of the Southern people, and now thrills the hearts of a reunited nation."

PAVLOVA'S FORCES DELIGHT TOLEDO

Opera and Ballet Combination
Draws Two Brilliant
Audiences

TOLEDO, OHIO, Feb. 4.—Two special audiences greeted the Boston Grand Opera Company and Pavlova Ballet at the Valentine Theater on Jan. 29. "Madama Butterfly" was given in the afternoon, with the delightful Japanese prima donna, Mme. Tamaki Miura, in the title rôle. Riccardo Martin, Thomas Chalmers and Elvira Leveroni filled the other important rôles with distinction.

The evening opera was "I Pagliacci" with Giovanni Zenatello as Canio, Graham Marr as Tonio and Felice Lyne as Nedda. These artists treated Toledo to the finest singing heard here in many moons, the "Prologue" by Mr. Marr and "Vesti la Giubba" by Zenatello receiving veritable ovations. Conductors Jacchia and Moranzoni shared honors with the artists. Pavlova and her ballet gave the beautiful "Snowflakes" in the afternoon and "Coppelia" in the evening. The engagement was under the local management of Kathryn Buck.

An excellent recital was given at the Art Museum Sunday afternoon by John Ardner, pianist, and William Zapfe, baritone. A large audience gathered at the Ursuline Auditorium Thursday evening to hear the pleasing song recital by Agnes Kountz Dederich, soprano. She was assisted artistically by Abram Ruvinsky, violinist. Splendid accompaniments were played by Mary Willing Meagley and Mrs. Ruvinsky. E. E. O.

CONNELL SINGS WITH CHORUS

Soloist of Philadelphia Choral—Church
Celebration for Organist

PHILADELPHIA, Feb. 7.—The Main Line Choral, Anne McDonough director, gave a concert in the auditorium of the Lower Marion High School, last Friday evening, presenting, with the assistance of Horatio Connell, baritone; Katherine Leidy, harpist, and Velma Turner, accompanist, a program which consisted of several miscellaneous numbers and the "Bon-Bon Suite" of S. Coleridge Taylor. In part one Mr. Connell's sympathetic voice was heard with artistic effect in a group of songs, and Miss Leidy executed skillfully two harp solos by Josiah Booth. In the melodious Coleridge-Taylor composition there are solos for baritone, in which Mr. Connell was again heard to excellent advantage. All the choruses were well done. The president of the Main Line Choral is Noah H. Swayne, second, the well-known basso.

The twenty-fifth anniversary of Joseph W. Braun as organist at the St. Bonaventura Roman Catholic Church was observed with a special service yesterday, a male choir of sixty-five voices singing Mozart's Twelfth Mass. Numbers were also presented by a male quartet, including Dr. Frank F. Barthmaier, John F. Hettler, Raymond F. Bittle and J. Raymond Laux. Choir and orchestra were both augmented.

A. L. T.

St. Cecilia Chorus Gives Fine Concert
in Richmond, Va.

RICHMOND, VA., Feb. 5.—Society turned out in large numbers to the first concert of the St. Cecilia Chorus given Friday evening, Feb. 4, in the Jefferson Hotel Auditorium, under the direction of F. Flexington Harker, organist and choir master of St. Paul's Episcopal Church. The chorus was assisted ably by Normal Call, bass, and John Wesley Starnes, accompanist. While nothing elaborate was undertaken by the chorus, the work was done with precision, the attack was always good, and the shading and enunciation was effective throughout.

W. G. O.

Norristown, Pa., Welcomes Players of
Philadelphia Orchestra

NORRISTOWN, PA., Feb. 4.—The Philadelphia Orchestra of eighty-five musicians, with Thaddeus Rich as the conductor, was greeted with a large audience on Tuesday evening, Jan. 11, when it appeared here under the local management of Harry B. Rennyson. The overture to Weber's fairy opera, "Oberon"; the Liszt symphonic poem, "Les Préludes" and the Haydn Symphony No. 2 were among the orchestral offerings. The soloist was Hans Kindler, cellist, who gave an admirable performance of the Saint-Saëns Concerto in A Minor. The

work of Mr. Rich again exemplified his capabilities as a conductor of rare ability and musical taste.

Atlantic City Crescendo Club Gives
Grieg Program

ATLANTIC CITY, N. J., Feb. 5.—An interesting Grieg program was recently given in the High School auditorium of Atlantic City by the Crescendo Club, assisted by Joseph Irwin and the Crescendo Club Chorus, Ida Taylor Bolte, leader and director.

The program was:

Piano Solo, Ballade G Minor, Op. 24, Ruby Cordery; Mezzo Soprano Solo, "In the Boat," Laura Cloud; Sonata, Op. 45, C Minor, piano and violin, Allegro Molto Appassionato, Allegro Alla Romanza, Allegro Animato, Mrs. Ireland and Mr. Irwin; Soprano Solo, "The Swan and the First Primrose," Mrs. Crammer; Contralto Solo, "Autumn Storm," Mrs. Bolte; Piano Concerto, A Minor, First Movement Allegro Molto Moderato, Miss Minnie Lewis and Anna B. Cooper. Mrs. H. W. Hemphill at the piano.

J. O. B.

Medals for Koemmenich and Marie
Sundelius

In New York recently, there was unveiled at Ninety-third Street and Riverside Drive, an heroic bronze statue of Joan of Arc, and the concert of the New York Oratorio Society, in which Bossi's oratorio, "Joan of Arc," was sung, following two days after the unveiling, connected the two episodes closely. Conductor Louis Koemmenich and Marie Sundelius, the Joan of the oratorio, were presented with a silver medal, a program of the dedication exercises and a piece of the Joan of Arc dungeon stone as mementoes of this event by the Joan of Arc Statue Committee through George F. Kunz, its president.

Gertrude F. Cowen announces that Marion Green, Chicago's well known basso-cantante, has been secured by President Arthur J. Bassett of the Worcester Association, for an appearance at the forthcoming festival, Sept. 27.

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TESTS MUSIC'S APPEAL IN VAUDEVILLE

Florence Hardeman Finds Hearers Like "Something that Takes"

EVERY artist who has made his field the concert platform feels a little strange upon appearing in the vaudeville theaters. There is always doubt in his mind as to whether his audiences there will appreciate his art. Many instances in recent years of serious artists who have taken the step into "variety" prove that it is no longer the descent that it was years ago, for the audiences are improving. Florence Hardeman, the young and gifted American violinist, who has done some excellent work in concert, appeared two weeks ago for the entire week at the Palace Theater, New York. To a MUSICAL AMERICA representative she told about her experience:

"The work is really most interesting. I played fourteen performances. It's nice to be able to say that the audiences were appreciative of good music, by which I mean the kind of thing we musicians call 'something that takes' and the vaudeville critics call 'high class.'"

"The first day I was just a little nervous before going on, never having done this sort of work before; I was uncertain as to whether I could hold the attention of a vaudeville audience. But the first night proved to me that I could 'get it across'; that's the term, isn't it? One could have heard a pin drop. The audience listened in rapt silence. They called me back three times after the lights were put out and the next act was due."

"I made a little study of my hearers. Every day I tried different solos. Imagine my delight when they applauded the serious pieces just as much as the lighter ones."

"On Friday afternoon, just after I finished my fifteen-minute act, I was requested to play for the Actors' Fund Benefit, arranged by Daniel Frohman, at the Forty-fourth Street Theater. It developed that they were short of an act; so we—myself and William Reddick, my accompanist (who, by the way, is excellent and created quite a sensation by playing all the accompaniments from memory)—were whisked over to the Forty-fourth Street Theater in a taxi and went on the stage immediately. There was a wonderful audience—the box office receipts were \$9,000—and I got



Florence Hardeman, Gifted American Violinist

an ovation. The next day I received a letter of thanks from Mr. Frohman, in his own handwriting, congratulating me on my 'great success' and my 'admirable art.' I am so proud of this letter that I shall treasure it always."

"The night before, I was presented with a lovely ring—a star sapphire—by Mr. and Mrs. Leonard Hill. Mrs. Hill, who is president of the Criterion Club, told me that this stone was very ancient and regarded as bringing good luck to the wearer. It came from one of the tombs in the Orient and such stones as this one, which has a perfect star, are very rare. You see, it brought good luck, for the first day I wore it brought me Mr. Frohman's notice!"

UTICA SOCIETY IN "MESSIAH"

Philharmonic Chorus Accomplishes Fine Results—The Able Soloists

UTICA, N. Y., Jan. 27.—Handel's "Messiah" was sung in an excellent manner last evening by the Philharmonic Society of Utica in the new Avon Theater before a capacity audience. The theater accommodates about 1600 persons, and the society thus had a financial as well as artistic success. There is a strong probability that the oratorio may be sung again in the near future.

The soloists were Marie Stoddart, soprano, and Dan Beddoe, tenor, both of New York City, who performed with high distinction, and Florence Debbold, contralto, and Frank P. Cavallo, basso, both of Utica, who also did most praiseworthy work. All were greeted with enthusiasm. Officiating at the organ was Thomas E. Ryan, who was assisted by Ryan's Orchestra, the whole proving an

excellent background for soloists and chorus.

The Philharmonic mixed chorus of about 200 voices, under the capable direction of Samuel Evans, sang with a unity of purpose and well modulated expression never excelled in this city.

W. A. S.

Large Audience at Montclair, N. J., Hears People's Concert

MONTCLAIR, N. J., Feb. 1.—The audience at last night's concert at the new High School again proved the popularity of the People's Free Concert series. Through Manager Frank Stout music lovers had an opportunity last night to hear Katherine Eyman, the East Orange pianist, whose offerings were Raff's "Rigaudon," an "Etude" by her teacher, Alexander Lambert, the popular Chopin Nocturne in G and a waltz by the same composer, and two encores, "Frühlingsnacht," by Schumann-Liszt and Moszkowsky's "Etincelles."

Other soloists were Amelia Bicknell,

soprano, who disclosed a promising voice, and a feature of whose singing was the first performance from manuscript of a charming little song by a local composer, Rutger Van Woert, a theory pupil of Percy Goetschius; Max Zeppelin, a young violinist of Bloomfield, who displayed marked talent, and Evelyn Uhler, reader. Edith Russell gave interpretative dancing. The accompanists were Emile Greenough, Marion Haskell and Edith Albinson.

W. F. U.

ALBANY CLUBS ACTIVE

Many Musical Affairs of Note Given Under Their Auspices

ALBANY, N. Y., Feb. 4.—The benefit concert of the Athletic Association of the Albany High School was given Friday evening, Jan. 28, at the school auditorium and the work of the pupils showed the advancement made in music education. Grace Klugman Swartz, soprano, was the assisting artist, accompanied by A. Y. Cornell of New York. The High School orchestra, under the direction of George E. Oliver, Kolin D. Hager, tenor; Edna A. Alberts and Thomas F. O'Neil, also appeared.

Dorothy May Russell of Syracuse University, a piano pupil of Dr. Adolf Frey, was heard in recital Monday, Jan. 24, before the Monday Musical Club in Graduates' Hall. She was assisted by Leo K. Fox, baritone, and Frederick J. Maples, tenor. Esther D. Keneston was at the piano.

Frances Nevin of Boston gave an interpretation of "Parsifal" on Jan. 24 at the State Educational Building before the music section of the Woman's Club of Albany. Miss Nevin was assisted by John Hermann Loud of Boston. The series of Wagner study is under the direction of Cordelia L. Reed.

W. A. H.

WASHINGTON BAND CONCERTS

Notable Series Being Given by Fifth U. S. Cavalry Band

WASHINGTON, D. C., Feb. 5.—A concert series of more than ordinary interest in Washington this winter has been that given by the orchestra of the Fifth United States Cavalry Band. Washington is unique, among cities that have a large population of refined and discriminating taste, in having few important bands or orchestras with the exception of the service organizations.

The Fifth Cavalry Band is under the leadership of W. J. Cain, a retired English army bandmaster, who has seen about fifteen years' service in the United States Army. He is a graduate of the Weller Hall Band School of England. Concertmaster Henry I. Fleck is a Leipzig graduate and an artist of exceptional ability.

The Marine Band Orchestra, numbering about fifty pieces, is another of the fine musical organizations of the United States service, and both army and navy bands give a series of concerts free to the public.

Maddy-Miller Recital Pleases in Wichita Falls, Tex.

WICHITA FALLS, TEX., Feb. 1.—One of the most delightful entertainments given in Wichita Falls this season was a joint recital at the First Presbyterian Church last Friday night, by Joe E. Maddy, violinist, and Lloyd Miller, pianist.

G. E. C.

Mme. Schnabel-Tollefsen's Pupils Play in Wanamaker Recital

The pupils of Mme. Schnabel-Tollefsen, the accomplished pianist, gave a recital at the Wanamaker Auditorium, New

York, on Saturday afternoon, Jan. 22, assisted by Carl H. Tollefsen, violinist, and Alexander Russell, organist.

Gladys Webster was heard to advantage in a group made up of a Mozart Fantasia, Sibelius's Romance, Op. 24 and an Air de Ballet by Koretschenko; Caroline Leavy played the first movement of Beethoven's Concerto, Op. 15, assisted by her teacher at a second piano. Florence Williams performed ably a Moszkowski Valse, while Julius Rachl and Lena Lawner performed Mendelssohn's Concerto, Op. 25, Mr. Rachl playing the first and second movements and Miss Lawner the last movement. The playing of all of these was most creditable and proved the value of Mme. Schnabel-Tollefsen's instruction.

Mr. Tollefsen won favor in compositions by Massenet, Drdla, Nachez, Schubert-Wilhelmj and Kreisler, and Mr. Russell offered organ pieces by Saint-Saëns, Rogers and Wagner.

COLUMBUS ARTISTS' DEBUT

Hermann and Irene Stettner Return from Study Abroad

COLUMBUS, O., Feb. 4.—The début of two Columbus musicians, who have been abroad for ten years studying their respective instruments, took place last night at the Hartman Theater before a large and responsive audience. These young artists were Hermann Stettner, 'cellist, and Irene Stettner, pianist. Miss Stettner did not appear as soloist, but shared fully all honors bestowed upon her brother, because of her splendidly sympathetic support in the 'cello solos, and the equal part she had in the Sonata for 'cello and piano, by Grieg. Mr. Stettner has a warm, beautiful tone, and a very well-rounded technical equipment. Herman Ebeling, Miss Stettner's early Columbus teacher, turned the music for her.

Cecil Fanning was the assisting artist, accompanied by H. B. Turpin. Among the numbers which Mr. Fanning sang with supreme artistry were "Vision Fugitive" (Massenet), "Sands of Dee" (Clay), and "Elegie" (Massenet), to which Mr. Stettner gave a delightful 'cello obbligato, and Miss Stettner presided ably at the piano.

E. M. S.

MUSIC FOR FLUTE AMATEURS

Soloist of Philadelphia Orchestra Compiles List

A request was recently received from an accomplished amateur flute player of Elmira, N. Y., for the names of compositions in the smaller chamber music forms suitable for performance by the flute with other instruments, says a writer in the Philadelphia Public Ledger.

Daniel Maquarre, first flute player of the Philadelphia Orchestra, complied with the request, and submitted the following list of compositions:

Mozart, opus 28 and 29, two quartets for flute, violin, viola and 'cello. Mozart, Adagio, for flute, oboe, clarinet, bassoon and horn, arranged by V. J. Sobek. Beethoven, opus 25, serenade for flute, violin, viola. Richard Strauss, duet for flute and bassoon. Kummer, opus 32, trio for flute, clarinet and bassoon. Christiana Kriens, "Ronde des Lutins," for flute, oboe and clarinet. Saint-Saëns, op. 79, "Caprice sur des Aires Danois et Russes," for piano, flute, oboe, clarinet. Saint-Saëns, "Tarantelle," for flute, clarinet and piano.

Kathleen Parlow Plays in Club Series at Selma, Ala.

SELMA, ALA., Feb. 3.—Kathleen Parlow appeared here last night before a large and fashionable audience, and scored a big success. This was the second concert in the series under the direction of the Selma Music Study Club, the first having been Frances Ingram and Chilson Ohrman in December.

N.

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TUREMAN PLAYS HIS OWN NEW OVERTURE

One of Three Distinguishing Features of Denver Philharmonic Program

DENVER, Feb. 4.—The concert of last evening by the Denver Philharmonic Orchestra was of special interest to local concertgoers because of three features: It was the first concert since the death of Laurene Porter Walker, who, perhaps more than any other single individual, was responsible for the existence of the Denver Philharmonic Association, and Director Tureman dedicated the program, in part, as a memorial to her; a new symphonic overture, composed by Mr. Tureman during the last year, was performed for the first time, and Marcella Craft, the artistic lyric soprano, made her bow to the Denver public on this occasion.

Mr. Tureman chose the *Allegretto* from Beethoven's Seventh Symphony as the particular tribute to the memory of Mrs. Walker, explaining its selection in a poetically phrased program note: "It is simple; it is clear and direct; it is profound; deeply tender; sweet through and through; sombre, dignified and uplifting." The orchestra played it with reverent sincerity.

Other numbers, besides Mr. Tureman's

overture, were the Schubert Symphony, No. 7, and "Sadko," by Rimsky-Korsakoff.

Mr. Tureman's overture, which, as hinted in the program note, may be intended as the first movement of a symphony, was suggested by Sidney Lanier's poem, "The Symphony." I should not care to record too final an opinion upon a work of such serious portent after a single hearing. That it contains some attractive melodic themes and is scored with skill and a ripe appreciation of orchestral tonal effects must be at once admitted. There are passages of appealing beauty and at least two impressive tonal climaxes. I could not discover a strongly individual idiom in the writing, and the impression clings that the work would be the better for editing with the idea of condensation. But that its author will eventually contribute something of lasting value to the literature of the orchestra I firmly believe.

Marcella Craft sang the Liszt "Lorelei," with orchestra, for her principal number, and gave it with beauty of tone, sure musicianship and poetic atmosphere. Her other program numbers were "Exaltation" and "Song of Love," by Mrs. Beach, which she sang fervently. After the Liszt song she added the charming "Garden Song" from Parker's "Fairylane," which was gratefully heard.

A new male quartet organization, called the Olinger Quartet, made its first formal concert appearance at Central Presbyterian Church last week. The members are Frank Farmer, first tenor; Royden Massey, second tenor; Earl Slutz, baritone; Everitt Foster, bass—all local choir and concert singers. Their voices, all individually good, blend so well that the quartet seems destined to become one of the first rank.

Farquhar Murray, a Scotch tenor, formerly of the Moody-Manners Opera Company, who recently located in Denver, made his first local appearance of importance at the Auditorium last Sunday afternoon in the Innes Band concert. His voice is a tenor of telling resonance and sympathetic qualities and he became an immediate favorite with the audience. J. C. W.

Pleasant Mid-Winter Concert at Hassell Conservatory

An unusually pleasing concert was given by the Hassell Conservatory of Music, Brooklyn, on Friday, Feb. 4, at Memorial Hall. The Tschakowsky Trio in A Minor was played by Bessie Smith, assisted by Joseph Fuchs, violinist, and Herman Seveley, cellist. The Rachmaninoff Concerto in C Minor was played by Edna Daniels, with orchestral parts by Mr. Hassell, at the second piano. Other students appearing on the midwinter program were Thelma Pease, Caroline Hayden, Mrs. Eliot Morton, Theresa Janson, Rose Wortis, Miss M. Fuchs, Dudley Cavanagh and Martin Broones.

Mraz Orchestra of Oklahoma City Reveals Constant Progress

OKLAHOMA CITY, Jan. 26.—The third concert given by the Mraz Orchestra was heard on the evening of Jan. 24 at the Musical Art Institute. The program consisted of the Beethoven Symphony in C, No. 1, a group of French salon pieces, the Lucia "Sextet" and the "Valse Triste" by Sibelius. The work of this young organization is constantly improving under the able leadership of Mr. Mraz, who is the director at the Institute. The popularity of the concerts is growing. C. H.

Club Gives Program of Fairy Tale Music in Charlotte, N. C.

CHARLOTTE, N. C., Feb. 3.—A concert of fairy-tale music was given at the local Carnegie Library Auditorium Saturday afternoon, Jan. 29, by the Ladies' Treble Clef Club, under the direction of Mrs. A. D. Glascock, chairman. "Snowdrop," an operetta, was given by a trio comprising Mrs. Frank Jones, Mrs. A. C. Orndorff and Mrs. J. A. C. Wadsworth, accompanied by Sallie Dixon, pianist. Hazel Smith, of Queens College, rendered violin numbers. J. G. H.

New Music Club Founded at Conservatory in Troy, N. Y.

TROY, N. Y., Feb. 7.—A new musical club has been organized at the Emma Willard Conservatory of Music to stimulate a broader culture in music, with Winifred Podmore, president, and Margaret Holton, secretary. W. A. H.

Announcement has been made of the engagement by Henry W. Savage of Max Bendix as musical director of "Pom Pom" during its forthcoming New York run.

BRILLIANT SPANISH DANCER IN DEBUT

La Argentina Captivates Observers of Her First New York Appearance

La Argentina, a Spanish dancer who has appeared in South America and in the principal cities of Europe, made her New York debut on Thursday afternoon of last week at the Maxine Elliott Theater. From the moment that she entered in a picturesque Spanish costume designed by Zuloaga, clicking her castanets as they have never been clicked before to the fiery Spanish rhythms of Valverde's "Mi Chiquita," she had the audience, so to speak, in the hollow of her hand. Her fascinating smile, her perfect rhythmic sense, her subtlety, combined with an array of bewildering steps, caused unlimited admiration.

It may be said without exaggeration that New York has never observed a dancer more artistically perfect in her own sphere of work, more alluring, more genuine than this charming Argentina. The present writer in an interview with her stated in these columns that she used the castanets as a solo instrument with a positively bewitching effect. In fact, this feature of her dancing, more than any other, marks her as a unique artist. She was frequently interrupted by spontaneous bursts of applause and bravos.

La Argentina appeared in a magnificent array of costumes in dances of Valverde, Grieg, Massenet, Granados, Mi-

lano, and Rucher. The finest numbers were three dances of Valverde, "Mi Chiquita," "Che mi amigo" and "Alegrias," which the dancer repeated as an encore amid offerings of flowers and generous tributes of applause. If anything more electrifying has come to these shores from Spanish climes, the writer has missed it.

The Little Symphony, under the direction of George Barrère, assisted capably.

Among the notables in the audience were Lucrezia Bori, Yvette Guilbert, Andres de Segurrola, Enrique Granados, Ernest Schelling and Josef Hofmann. H. B.

Meta Reddish Wins Praise in Warren, Pa., Recital

WARREN, PA., Feb. 2.—One of the important features of the twenty-fifth anniversary of the Philomel Club of Warren, celebrated last week, was a song recital by the gifted young soprano, Meta Reddish, at the Library Theater, on Jan. 20. One of the largest audiences ever assembled in Warren for a musical event heard the artist in a varied program embracing airs by Mozart, Donizetti and Verdi, and songs in German, French, Italian and English. Miss Reddish was ably assisted by her brother, Claude Reddish, at the piano, and by Paul Senno, flautist. The prima donna will be heard in Allentown, Pa., at the Lyric Theater, Feb. 28.

Beatrice Langevin of Hastings, Neb., gave a very successful song recital at Spalding, Neb., on Jan. 28. Miss Langevin displayed a rich and powerful mezzo-soprano voice, fine musical feeling, a clear and distinct enunciation and a charming personality. Gertrude Rehman played the accompaniments ably.



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New String Quartet Makes Its Bow in Philadelphia

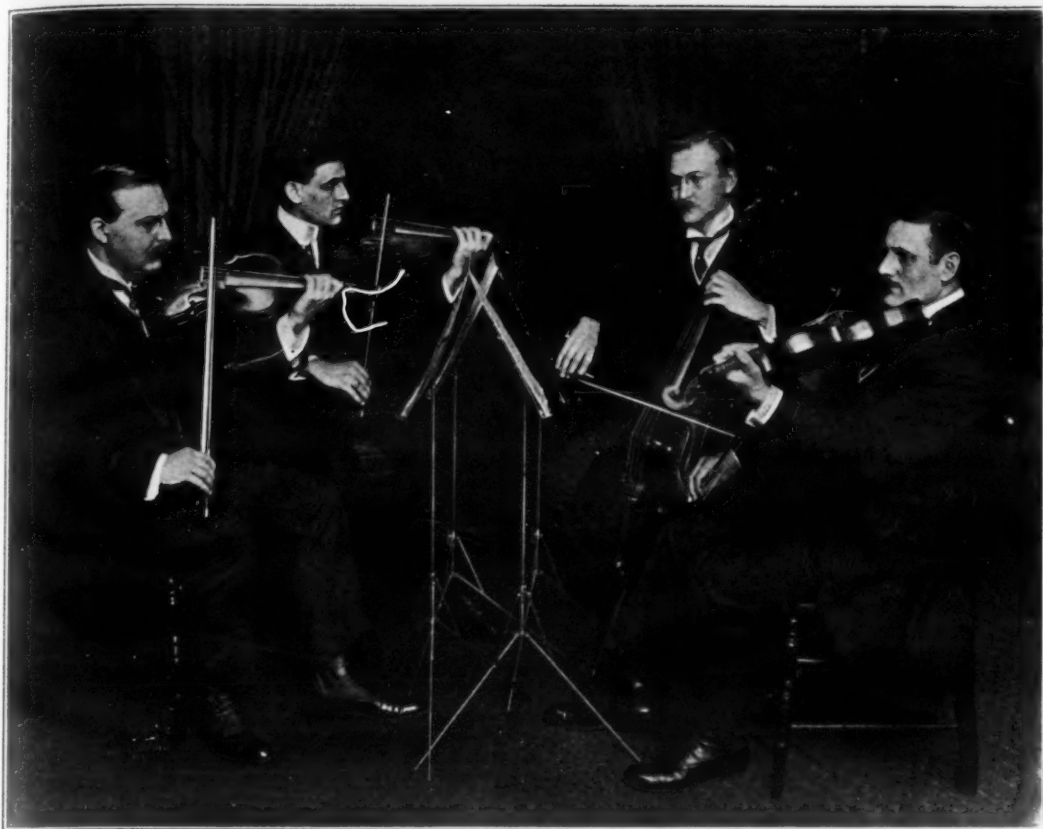


Photo by Gutekunst & Co., Philadelphia

The Schmidt Quartet of Philadelphia. Emile F. Schmidt, first violin; Louis Angeloty, second violin; William F. Schmidt, violoncello; Emil Hahl, Viola

PHILADELPHIA, Feb. 9. — The Schmidt Quartet, a new string organization, composed of four prominent members of the Philadelphia Orchestra, gave the first of a series of three recitals at the Little Theater last evening, with the assistance of May Ebrey Hotz, soprano, as soloist, winning the cordial approval of an audience of real music-lovers. The members of the quartet are Emile F. Schmidt, first violin; Louis Angeloty, second violin; Emil Hahl, viola, and William A. Schmidt, 'cello, and these gentlemen, all of whom have won recognition for individual ability, at once displayed last evening the one-ness of spirit and intent so essential to a sympathetic interpretation of chamber music.

The first number, the Haydn Quartet No. 2 in D Minor, was played with a realization of its blithesome charm, the opening movement, which has given the work the title of "The Fifths Quartet," being very well done. So, too, were the other movements, with a notable point of excellence in the *andante*.

Three examples of the delightful folksong music of Herman Sandby, the 'cel-

ist-composer of the Philadelphia Orchestra, made up the quartet's second group, these being "Vermelandsvisan" (Swedish), "Roselil" (Danish) and "Norwegian Springdance." Mr. Sandby's fame as a composer might easily rest upon his works of this variety alone, though he has won success in wider fields, and he could scarcely wish to hear them more advantageously presented than by the Schmidt players last evening.

In the characteristically vigorous and melodious Grieg Quartet, Op. 27, G Minor, which closed the program, the musicians reached the climax of their artistic performances.

Between the quartet's numbers, Mrs. Hotz, with Joseph W. Clarke at the piano, gave two groups of songs, the first including three by Schubert and the second Horsman's "Bird of the Wilderness," Rubner's "Pierrot" and Whelpley's "The Nightingale Has a Lyre of Gold," with an encore selection after each group. Mrs. Hotz's voice is a pure soprano, well-rounded and of mellow sweetness and, in addition to vocal ease and fluency she has interpretative intelligence and insight.

ARTHUR L. TUBBS.

SINGS NORRIS CANTATA

Bronx Choir Gives "Nain" in Presence of the Composer

On Sunday afternoon, Feb. 6, the sacred cantata of "Nain," by Homer Norris, was sung at the Woodcrest M. E. Church, in the Bronx, New York. The composer was present and was highly pleased with the performance. The work of the Woodcrest Choir, augmented by assisting singers, was a surprise and delight to the audience, which filled the church. It showed the effect of careful training and conscientious practice.

The soprano solos were well sung by Estelle Sparks, who has a full, warm voice, which easily met the requirements of the part. The tenor rôle was sung by George Reimherr, who showed that he possesses a voice of exquisite beauty, perfect control and diction, combined with great feeling. The director, E. L. Ashman, received much praise for the performance.

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RUSSIAN CHOIR DELIGHTS A NEW HAVEN AUDIENCE

Conductor Gorokhoff's Forces Provide
Huge Audience with Unusual Treat
—The Music All Russian

NEW HAVEN, CONN., Feb. 5.—Music-lovers of this city were privileged to a rare treat last evening, when the Russian Cathedral Choir, Ivan T. Gorokhoff, conductor, sang before a throng that occupied every seat in Woolsey Hall, and included many who stood. Admission was by invitation.

The music was all by Russian composers. It is safe to say that never before has New Haven heard any singing like that done by this Russian choir. The highest of artistic results were accomplished.

Christine Miller, the popular American contralto, was heard here Monday evening at the Shubert before a crowded house. She was assisted by Arthur L. Walsh, violinist. The concert was a demonstration of the new Edison Diamond Disc Phonograph.

It was a disappointment to many that Miss Miller could not use her voice to its fullest capacity, but was obliged to sing with each record, and on a few occasions, as was announced, sang duets with herself. Mr. Walsh played the "Meditation" from "Thaïs" in unison with Albert Spalding, the latter on the phonograph. Mr. Walsh was evidently not quite satisfied with the manner in which Massenet wrote the "Meditation," and introduced a counter-melody that was displeasing to a musician's ear.

The Foot Guard, with an amateur cast, presented the "Rose Maid," an operetta in two acts, at the Shubert Theater the

first three days of this week before large audiences. The chorus and orchestra, under the direction of William E. Haesche, did satisfactory work. Each soloist was cordially received.

ARTHUR TROOSTWYK.

MORRILL MUSICALES BEGIN

First of Series Presents Well-Arranged Program

Mrs. Laura E. Morrill gave the first of her musical evenings at the Hotel Majestic on Feb. 10 before a large audience. Those who appeared were Clari-bel Harris, soprano; Ellen Tastrom, contralto; Clarence Bawden, tenor; Mrs. Grace Parker Nott, soprano, and Lillian Snelling, contralto.

Mrs. Bawden used his fine tenor voice to good advantage in the "O, Paradiso," from "L'Africaine" and with Miss Snelling in the familiar duet from "Trova-tore." Miss Snelling revealed a magnificent contralto in the "Ah, mon fils" from "Prophète." Miss Harris and Miss Tastrom sang groups of songs, and were liberally applauded. They also appeared in a duet. Mrs. Nott sang a group of songs in English, one with violin obbligato by Margaret Whitaker, a promising young artist. Mrs. Nott has a pleasant voice of light quality, which she manages skilfully and with evident understanding. Charles Gilbert Spross supplied his usual artistic accompaniments.

H. B.

Philip Spooner, tenor, and Annabel Farrington, pianist, were assisting artists to Caryl Cook, who gave a reading of Barrie's "Peter Pan" in Theodore Irvine's studio in Carnegie Hall, New York, on Feb. 6.

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FINDS OUR AUDIENCES INSPIRING

Mental Atmosphere Surrounding Him Keenly Important to the Artist, Says Winifred Christie—How the Conception of the Piano Has Changed with the Years—The Question of Memorizing

By HARRIETTE BROWER

SOME pianists have such a turn of mind that they are able to talk freely of what they do and how they do it, to describe their methods of study and the mental processes by which they arrive at such and such conclusions in matters of technique and interpretation. Others do not wear their heart upon their sleeve, professionally speaking. Perhaps they consider it too intimate and personal a matter to discuss, or they have the artistic temperament, which is often shy of analysis.

Winifred Christie, the young Scotch pianist, whose gifts have won for her many admirers in America, probably belongs to the latter class. When she was recently seen in her hotel, she assured the visitor, with a winsome smile, that she really did not know just how she acquired her knowledge.

"I have studied for several seasons with Harold Bauer, and it goes without saying, therefore, that I never practise scales and exercises of set forms, as he doesn't consider them necessary. I was thoroughly grounded in technique in the

beginning, as I was a pupil of Oscar Beringer in London for two years. I really began my studies at the age of four, and played in public when I was six. Fortunately I was not allowed to proceed with my public career at that tender age, but was kept industriously at my studies.

"I practise from four to five hours a day. Besides this, I do a considerable amount of study away from the instrument, mentally going over the music."

"Do you see the notes on the printed pages in thinking the music through?" she was asked.

"No, I do not visualize the notes; I hear them mentally; I listen to them with the inner ear."

An Unconscious Process

"In regard to memorizing, I cannot tell you how I do that. It just comes to me, quite unconsciously. In learning a new work I play it over sufficiently to become somewhat familiar with it and then study it carefully in detail. It has to be taken apart, taken to bits, as it were, then put together again—reconstructed, as it were. Of course, I study it in small portions, each hand alone, before putting the hands together. I

may not always practise very slowly, either. Before I realize it, perhaps, I know the piece by heart; it has come to me without my knowing just how it happened. Yes, I approve of the metronome to a limited extent, but do not think it should be depended on to cultivate a feeling for rhythm.

"I am sure I do not always play in the same way, nor do I expect to. I feel the temper of the audience very susceptible, and know whether it is receptive and responsive. The audiences in America are wonderfully inspiring. An artist must be keenly alive to the mental atmosphere of his surroundings. Of course, the general character and outline of the piece remains crystallized in the mind, as one conceives it, but small details of interpretation are often realized on the spur of the moment.

"It seems to me the present conception of the piano and its music is very different from that held years ago. Our ideas of the capacities of the instrument to express color and variety of tone have greatly changed. The style of playing exemplified by some of the older pianists of to-day seems to us a trifle old-fashioned and pedantic. We speak of it as of the 'old school.' We are beginning to realize what big things the piano can be made to do—big in power, sweep, tone-color and expression.

"It is beautiful work, to express one's thought through the medium of the piano. The player must always keep studying; one cannot rest satisfied with what has been already accomplished.

Making Programs Unconventional

"I am naturally very much interested in modern music, though some of the Spanish compositions seem to me unsuitable for the concert room on account of their length. I enjoy everything MacDowell has written. I am familiar with all four sonatas, but prefer the 'Tragic' to the others. It is necessary in these days, when so many pianists are in the field and so much piano music is to be heard, to play unconventional programs; we cannot always bring out the familiar things. This necessity, of itself, is a constant incentive to earnest labor."

A piano recital by Winifred Christie is an event of interest, not only because she plays both old and new works, which are often unfamiliar, but also because she has charm and individuality.

Pawtucket Concert in Honor of Burns

PROVIDENCE, R. I., Jan. 29.—Two of this city's well-known concert artists, Geneva Jefferds, soprano, and Loyal Phillips Shawe, baritone, appeared together last evening in the Rhode Island State Armory in Pawtucket, on a program which was given in celebration of the 157th birthday of Robert Burns, the Scotch poet. Each artist was heard in solo numbers, and together they sang Mendelssohn's "O Wert Thou in the Cauld Blast." Both Miss Jefferds and Mr. Shawe received an ovation for their very excellent singing. Others on the program were Joseph Alexander, tenor; Flora Hardie, contralto, and Mrs. Vera Decker Pond, violinist.

Ernesto Berumen Scores Success in New York Recital

Ernesto Berumen, the young Mexican pianist, whose work has challenged the admiration of such music lovers as have heard him during the past year or two, gave a notably fine recital at the New York Music School Settlement on Sunday evening, Jan. 30. Mr. Berumen played a program including works of Handel, Haydn, Mozart, Schumann, Chopin, La Forge and Liszt in a manner that displayed in the most brilliant light his large talents. He has remarkable gifts of imagination and temperament and a technical command extensive in its scope. Mr. Berumen's future is unquestionably one of large promise.

Newark Music Festival Association Has Pianist Contest

NEWARK, N. J., Feb. 12.—Preliminary contests are taking place for the selection of a local pianist, who must not be a professional, to appear at the May Festival of the Newark Music Festival Association. Under the conditions the competitors must be under twenty-five years of age, and must have resided for at least one year in either West Hudson or Essex counties. The competitors who have appeared so far are Jessie Coit, Dorothy Bowerman, Isabel Mahwa, Sophie Allison, Hortense Husserl, Grace M. Bradner, Pearl Weinstein, Frieda Katchen and H. Leibewitch of Newark, Gladys

Clifton of Kearny, Eileen Van Orden of East Orange, Louise Gugelman of Arlington and Isabelle M. Shiebler of Bloomfield.

Mary Jordan and Criterion Quartet Win Approbation in Balona, N. Y.

BALONA, N. Y., Jan. 12.—Mary Jordan, the noted contralto of New York, and the Criterion Male Quartet, appeared at the Dellinger Theater last evening. Miss Jordan made a profound impression in a Bemberg aria and two groups of songs, the first including Carl Deis's "New Year's Day," Horsman's "Bird of the Wilderness" and Clough-Leighton's "My Lover He Comes on a Skee," the second group being by Hughes and Burleigh. She was applauded to the echo. The quartet was heard to advantage in works by Bullard, Buck, Gibson and Van De Water. John Young, tenor; George Warren Reardon and Donald Chalmers, bass, also sang solos admirably.

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RECITALS

"RIGOLETTO" AWAKENED TO NEW LIFE

Verdi's Work Restudied and Partly Remounted at Metropolitan to Its Great Benefit—Polacco Revivifies the Score and Caruso, Barrientos and De Luca Contribute Admirable Individual Performances—Geraldine Farrar Returns to the Company in "Tosca" and Her Audience Treats the Event Apathetically

A MORE or less brilliant revival of "Rigoletto" on Friday evening of last week and the return of Geraldine Farrar—in bride's estate—to the expansive bosom of the Metropolitan last Monday night afforded operagoers during the week something more than the customary quota of excitement. The soprano was restored to her admirers in the delectable rôle of *Floria Tosca*, while the "Rigoletto" resurrection came to pass with the aid of three stars of whom one was Caruso. Hence the gladness of multitudes.

"Rigoletto" being, perhaps, the more artistically meaningful of the great events may, without treasonable intent, be considered first. Verdi's opera, an erstwhile favorite, has been dumb for more than three years. For some time before it fell to sleep it showed alarming symptoms of decaying popularity, largely due to indifferent interpretation and throttling routine. To be sure, the miraculous art of Maurice Renaud quickened the pulse of the old work for a brief space, but when he withdrew "Rigoletto" languished very much as "Traviata" does to-day. So it passed into temporary limbo along with "Faust" and a few other venerated antiquities.

It emerged last week restudied, recast, partially remounted. Caruso who has fought shy of the *Duke* for some years—though it was as the aristocratic libertine that he first set the country aflame more than thirteen years ago—took up once more a rôle disfigured by the bleatings of some half dozen milksop tenors. Mr. de Luca, reputed a powerful *Rigoletto*, acquired the title rôle, and *Gilda* fell to the new and thus far triumphant Maria Barrientos. And to the admirable Mr. Polacco was intrusted the duty of whipping the whole into shape and revivifying the score.

This the eminent conductor did, and consummately. However meritorious the other details of the performance, attention directs itself before all else to Mr. Polacco's superlative achievement, to the organizing skill, dramatic instinct and musical penetration that communicated itself to and inspired every separate factor in the representation. The impression created was as potent in its totality as when Mr. Toscanini awoke "Trovatore" to new life. The methods of procedure were the same. The fires

of an ardent, untamed spirit still lurk and dart beneath the worn exterior of these operas. At the urge of a sympathetic temperament they break into lambent flame and burn hotly. The fervor with which Mr. Polacco made this music eloquent, the impulse wherewith he quickened its life blood, the nuances and accentuations, the telling enforcement of every harmony and detail possessing latent significance resulted in a "Rigoletto" unapproached from the orchestral standpoint in at least fifteen years. Even the banality of certain passages was turned to account; Mr. Polacco can make a common three-four vamp figure dramatic.

As in the case of the new "Trovatore," the effort is made to subordinate individual exploit to cohesiveness and unity of dramatic effect. In the main it is successful, though the presence of Caruso in a cast must always defeat this purpose to a certain extent—and the fault is not so much the tenor's as his idolators'. But there was much laudable co-operation last week and the stage management proved worthy of all praise.

Another Success for Barrientos

Mme. Barrientos won, as *Gilda*, the approval of what was, perhaps, the largest audience of the season. She acted the part with tact and feeling; she was properly tender in the first meeting with her father and as properly distraught after the *Duke* had accomplished her ruin. *Gilda* allows no wide latitude for histrionic originality. Her singing, if not as consistently excellent as in "Lucia" or the "Barber" offered points of great merit, the "Caro Nome" being, of course, the best of these. This she sang in a transposed version and uttered the higher flights of its colorature with that feathery lightness, that delicacy and exquisitely wrought detail work with which she enchanted her hearers from the first. And at other times effects of *messa di voce* on high tones brought storms of applause. But *Gilda's* music is not elaborately florid and in passages of pure cantabile the weakness of the soprano's medium sometimes showed in a pinched, nasal quality.

The *Rigoletto* of Mr. de Luca has not been equalled here since Renaud impersonated the character. Vocally opulent and yet always modulated to dramatic exigencies, it carried conviction from first to last and ran the broad emotional gamut which the jester is obliged to

traverse. The base glee, the superstitious terror over *Monterone's* curse, the meditative somberness of his second act monologue (a precursor of the great philosophic soliloquies in "Otello"), the paternal tenderness, the grief-stricken supplication to the courtiers, the vengeful wrath and final horror received careful exposition. It was a performance that added notably to the laurels this baritone has already won, if not altogether the most subtle or imaginative characterization known to local operagoers.

Caruso started badly, but as the evening progressed his voice warmed to the occasion and shouts of joy were in order. To be sure the rôle calls for a lighter and more lyrical voice than the dark, quasi-baritone timber which the singer possesses to-day. And such a number as the "Ella mi fu rapita" demands a more reposeful delivery than he brought to it last week. But the *Dukes* of the past few years have been such hapless creatures that one welcomes Caruso back to the part.

The lesser rôles received passable treatment. Miss Perini sustained her share in the quartet tolerably and Mme. Mattfeld made more than is usually done of the duenna. Mr. Rothier's *Sparafucile* had the sinister sonority that is required of this evil-disposed personage, but Mr. Rossi did little with *Monterone's* impressive curses. We recall how awesome poor Glibert used to make this brief part. The new scenery was in the second and fourth acts—both handsome sets and vastly superior to the old ones. The last one, with a view of the bay and the shipping, ranks with the finest the Metropolitan has shown this year. And the thunderstorm, with a set of Nibelungen clouds and forked lightning was quite fearsome.

For some unexplained reason the duet of *Gilda* and *Rigoletto* in the last scene of all was restored in this revival. It was sung at some Hammerstein performances and also by an itinerant company at the Grand Opera House about ten years ago. Yet musically it is of little account and the dramatic anticlimax utterly robs the scene of its force. Why pay heed to this archaic operatic convention? Cut the duet, Mr. Polacco, and restore the swift movement, the tragic gruesomeness of the *dénouement*!

Miss Farrar's Return

The rentrée of Geraldine Farrar-Tellegen (so be it momentarily for the sweet sake of statistical exactitude!) on Monday brought together just such cohorts as were to be expected. By all tokens the return should have been a triumph, an event to be inscribed on the records in fiery characters, an occasion of palpitating ecstasies and rapturous emotions. For had not the glorious creature done in less than a twelve-month many of the things supposed to engage the popular interest and enlarge its affections? Had she not unmasked her histrionism to the camera to add to the inexpensive pleasures of the crowd? Had she not scorned early operatic engagements in order to beguile with her vocal graciousness the senses of those into whose lives operatic joys do not enter? And did she not take unto herself a husband after numberless and solemn vows to remain fancy free, thus flying squarely in the face of her pet theory, to the effect that artistic proficiency and connubial bliss are incompatible? And was not the sweetly contradictory savor of her action enhanced by the very fact that she had barely doffed the bridal veil and had not yet set out upon the usual post-nuptial peregrinations? Of a truth her reappearance should have been a love feast. It should have been, but it was not. Some baffling agency seemed to hold the anticipated uproar in check. There were no palpitations. There were no incommensurable raptures. The decorous plaudits when *Floria Tosca* first stepped into view were quickly hissed into silence. The first curtain brought some fairly cordial applause, the "Vissi d'Arte" aria a conventional patter, the second curtain about the same as the first, and the last a bunch of violets from one of the boxes—so that, in spite of managerial decrees, Miss Farrar got her flowers in full view of the audience. And also, in despite of existing regulations she made a speech. Herewith follow its winged words:

"I'm very happy to be back in this house and particularly on this day. If you'll be my Valentine I'll be yours."

All of which pleased such as remained behind to hear it. But the earlier lukewarmness of the proceedings remained unexplained. We shall not endeavor to decide for the present whether the audience nursed any particular grudge against Miss Farrar or, if so, what combination of circumstances led to it. They who expound phenomena of this sort will probably find a good deal to say on both sides.

Miss Farrar looked handsome last Monday. A captious analyst of pulchritude might have discerned a slight increase of avoirdupois, but to the casual observer the lady was radiant. It is said that she herself chose "Tosca" as the opera wherein to resume her local duties. Why this should be so is open to debate, for *Tosca* has never been her best rôle though it has effective features. Her characterization lacks the sweep, the passionate abandon, the sensuous allurements and aristocracy of distinction which it demands and with which New York operagoers have seen it invested. And on Monday her acting occasionally assumed a disquietingly mechanical character. Can the technique of the moving picture be accountable for this? Her singing gave satisfaction for the greater part. Traveling seems not to have wearied the voice. But what struck the listener particularly was its increasing darkness of timbre, the growing contralto quality of its medium and lower registers. One becomes more and more impressed with the belief that the organ is in reality a mezzo-soprano and recalls the satisfaction afforded by her treatment of the "Carmen" music. Her upper tones still have much of their stridency due to defective placement though this feature has been more disagreeably evident on other occasions than it was last Monday. The "Vissi d'Arte" she sang feelingly and with gratifying phrasing though not with full smoothness of tonal effect.

Full tribute can scarcely be paid at present to the magnificent vocalism of Mr. Martinelli, the *Cavaradossi*, who has not sung more brilliantly or beautifully at any time this season; or to the sinister and powerful *Scarpia* of Mr. Amato. The baritone assumed the rôle on this occasion for the first time this year and proved anew that his conception deserves a high place among the *Scarpias* of local acquaintance.

Mr. Polacco conducted in superb fashion and he allows no detail of beauty or dramatic force in the score to go unheard.

The current "Ring" rounded the "Walküre" mark on Thursday afternoon of last week and although the drama has already received some four or five hearings so far this season the attendance vied with that at the beginning of the tetralogy a week earlier. All of which merely bears out the theory often put forward in these columns with respect to special Wagnerian representations to the effect that the attitude of the listener can heighten the impressiveness of a performance not extraordinarily distinguished in itself. In detail last week's "Walküre" was no better than the others that have gone before, yet it appeared invested with a larger significance. The only change in cast was the assumption of *Brünnhilde* for the first time this year by Mme. Galski. The rôle has always been one of her best and on this occasion she enacted it admirably. And her delivery of the music went far to atone for the quantity of bad singing checked up against her this season. The voice seemed fresher and more responsive to demands, the intonation was just and she attacked high tones without faltering. Moreover, there were rich and convincing traits of emotional delineation throughout her performance.

The other rôles were in hands that have often cared for them. Mme. Kurt sang *Sieglinde* and Mme. Ober *Fricka* in good style; while Messrs. Braun, Urlus and Ruysdael, the *Wotan*, *Sieg-mund* and *Hunding* were in their best vocal shape. Mr. Bodansky's "Walküre" is not to be mentioned beside his "Siegfried." Certainly a tamer, more lifeless performance of the first act would be hard to imagine.

"Tristan" reached the popular Saturday-nighters last week and a great throng welcomed Wagner's tragedy. Mme. Galski, the *Isolde*, was in vastly better form than at her previous appearance in this part. Mme. Matzenauer made the last appearance of the year and sang *Brangäne* with such lusciousness of tone that the thought of her early departure took on an added poignance.

Other events of the week were a Wednesday "Manon Lescaut," a Thursday evening "double bill," composed of "Goyescas" and "Hänsel und Gretel," and "Prince Igor" at the Saturday matinée.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Feb. 16, Donizetti's "Lucia di Lammermoor," Mmes. Barrientos, Egner; Messrs. Martinelli, De Luca, Rothier. Conductor, Mr. Bavagnoli.

Thursday Afternoon, Feb. 17, Wagner's "Siegfried" (third of the "Ring" Cycle performances). Mmes. Galski, Schumann-Heink, Mason; Messrs. Sembach, Goritz, Ruysdael, Whitehill, Reiss. Conductor, Mr. Bodanzky.

Thursday Evening, Feb. 17, Bizet's "Carmen." Mmes. Farrar, Alda, Sparkes, Braslau; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Friday Evening, Feb. 18, Wagner's "Rheingold." Mmes. Kurt, Rappold, Ober, Sparkes, Heinrich, Robeson; Messrs. Sembach, Goritz, Well, Scott, Braun, Ruysdael, Reiss, Althouse. Conductor, Mr. Bodanzky.

Saturday Afternoon, Feb. 19, Puccini's "La Bohème." Mmes. Alda, Cajatti; Messrs. Caruso, De Luca, Rothier, Tegan, Malatesta. Conductor, Mr. Bavagnoli.

Saturday Evening, Feb. 19, Mousorgsky's "Boris Godounoff." Mmes. Ober, Delaunols, Duchène, Sparkes, Mattfeld; Messrs. Didur, Rothier, De Segurola, Althouse, Bada, Bloch, Rossi. Conductor, Mr. Polacco.

Monday Evening, Feb. 21, Verdi's "Rigoletto." Mmes. Barrientos, Mattfeld, Egner; Messrs. Caruso, De Luca, Rothier, Rossi. Conductor, Mr. Polacco.

Tuesday Afternoon, Feb. 22, Wagner's "Parsifal." Mmes. Kurt, Braslau, Sparkes, Mason, Mattfeld, Garrison, Cox, Curtis; Messrs. Urlus, Whitehill, Braun, Goritz, Ruysdael, Reiss, Schlegel, Bloch, Bayer. Conductor, Mr. Bodanzky.

Wednesday Evening, Feb. 23, Puccini's "Madama Butterfly." Mmes. Farrar, Fornia; Messrs. Botta, De Luca, Begué. Conductor, Mr. Polacco.

Thursday Afternoon, Feb. 24, Wagner's "Götterdämmerung" (last of the "Ring" Cycle matinees). Mmes. Kurt, Homer (her first appearance this season), Heinrich, Sparkes, Fornia, Robeson; Messrs. Urlus, Well, Braun. Conductor, Mr. Bodanzky.

Thursday Evening, Feb. 24, "Lucia di Lammermoor." Cast as above.

Friday Evening, Feb. 25, "Carmen." Cast as above.

Saturday Afternoon, Feb. 26, Wagner's "Lohengrin." Mmes. Galski, Homer; Messrs. Sembach, Well, Braun, Middleton, Bayer. Conductor, Mr. Bodanzky.

Saturday Evening, Feb. 26, Granadas's "Goyescas." Mmes. Fittzu, Perini; Messrs. Martinelli, De Luca. Followed by Mascagni's "Cavalleria Rusticana." Mmes. Zarska, Perini, Mattfeld; Messrs. Botta, De Luca. Conductor, Mr. Bavagnoli.

SING MEMORIAL TO COMPOSER HAWLEY

Noted Artists Volunteer Their
Services for Society's
Program

A memorial concert as a tribute to the late C. B. Hawley, the American composer, was given under the auspices of the Manuscript Society of New York at the MacDowell Club on Feb. 9.

Franz X. Arens, the president of the Manuscript Society, introduced W. L. Coghill, of the John Church Company, Mr. Hawley's publishers, who gave a short talk in relation to Mr. Hawley, his life and his work. Mr. Coghill stated: "I do not feel that it is in any way necessary to say anything whatever regarding Mr. Hawley's life or his work, for the reason that nearly everyone present had the pleasure of knowing Mr. Hawley personally, and those who did not have that pleasure, knew him through the beautiful compositions which he gave to the world, especially through those that will be presented to-night. One of the greatest difficulties experienced by the Manuscript Society was having to refuse the services of artists volunteering, but it was necessary to keep the program within a certain length of time."

Mr. Coghill also stated that it was not the desire of the Manuscript Society to make this memorial concert in any way a "mournful occasion," for the reason that Mr. Hawley never wrote a "mournful" song. "Poor Hawley!" said the speaker, "he had to die to create a tear. He could never do it while he was living, and he only created smiles, both through his own personality, for those who came in contact with him, and through his writings." The artists contributing their services to the program, and their respective offerings, were as follows:

"Two Eyes of Brown," "Were I a Star," "In a Garden," Heinrich Meyn; "Peace," "The Sweetest Flower that Grows," Hazel Gardinere MacConnell; "To You," "In the Depths of the Daisies," "If You Have a Sweetheart," Dan Beddoe; Three Secular Choruses; "Dance of the Fairies" (women's voices); "A Lover and His Lass," "Call of Spring" (mixed voices), Prospect Heights Choral Society, Brooklyn, N. Y., Frank Von Neer, conductor; "Dreaming," "A Question," Elsa Kellner; "When Love is Gone," "Bedouin Love Song," Wilfred Glenn; "My Little Love," "Remember," Mme. Buckhout; "Blow, Bugle Blow!" Lotus Glee Club, Harvey Hindermeyer, Charles L. Lewis, Morgan Stricklett, La Rue Boals; "The Love Light in Your Eyes," "Because I Love You, Dear," Judson House; "Noon and Night," "I Long for You," Oley Speaks; "The

Plains of Bethlehem" (Christ Child), "Just As I Am," Mme. Hissem De Moss; "Daisies," Marie Morrissey; "Dreams of the Summer Night," "Spring Night" (his last composition), Paul Dufault; "Ah, 'Tis a Dream," "A Rose Fable," Eva Mylott; Two Sacred Choruses from "The Christ Child," Arise and Shine," "Holy Night," Prospect Heights Choral Society, Charles Gilbert Spross, Israel Joseph and F. W. Riesberg at the piano.

NEW LAURELS WON BY YOLANDA MÉRÖ

Pianist Gives Her First Recital of
the Season in New York with
Noteworthy Results

Yolanda MÉRÖ's first New York recital in several seasons, which took place at Æolian Hall last Tuesday afternoon, showed the Hungarian pianist in an even more brilliant light than her recent Philharmonic appearance. In the way of sane, healthy, well-balanced playing the current winter has brought little so completely satisfying. Mme. MÉRÖ unites in admirable proportion the elements that such playing implies. She has a superb technical equipment, a delightful command of tonal qualities and dynamics, exuberance and fire, as well as a tenderer side. And a penetrating intellect governs her musical conceptions.

Last Tuesday Mme. MÉRÖ's program gave her full scope to exercise these qualities. Its larger numbers were Beethoven's last sonata, Liszt's "Funerailles," the slow movement of Chopin's F Minor Concerto and his Scherzo in C Sharp Minor. But besides these there were shorter pieces by Mendelssohn, Brahms, Debussy, Arthur Hinton, Carolus Agghazy and Chopin.

Outstanding features of the recital were Mme. MÉRÖ's impressive and finely poised performance of the Beethoven Sonata, her weighty delivery of the Liszt "Funerailles" (later she gave a most pleasingly unconventional presentation of the "Liebestraum" as an extra); her poetic reading of the Chopin concerto movement and her scintillant work in the same composer's F Major Study, Arthur Hinton's flashing "Arabesque" and the effective Octave Study of the Hungarian Agghazy—playing full of exhilarating rhythmic verve. In the Debussy "Clair de Lune," as in several other numbers, the pianist displayed her skill in establishing softer moods and painting in delicate water colors. It was all extremely beautiful playing and a large audience applauded the pianist to the echo. H. F. P.

Harold Land and Edith Rubel Please
Auditors at Yonkers, N. Y.

YONKERS, N. Y., Feb. 4.—Harold Land, the local baritone, and Edith Rubel, violinist, were heard in recital at the Y.M.C.A. last evening. Both artists were enthusiastically greeted by a large audience. Mr. Land was heard to excellent advantage in all his numbers, among which may be mentioned "At End," by R. E. H. Terry, dedicated to the baritone and accompanied by the composer. Miss Rubel, who is the violinist of the Edith Rubel Trio of New York, displayed excellent technical facility and deep musicianly insight in numbers by Tartini, Sinding, Handel, Paulin and Kreisler. Will R. Reeves was the accompanist.

Bangor Hears Municipal Organist of
Portland in Recital

BANGOR, ME., Feb. 11.—Will C. Macfarlane, municipal organist of Portland, gave an organ recital last evening in the Unitarian Church that will be long remembered by those who heard it. Judging from the applause, Mr. Macfarlane seemed to be most enjoyed in Batiste's Andante in G, Handel's Largo, the Pilgrims' Chorus and Song and the "Evening Star" from Wagner's "Tannhäuser," and in his own Scotch Fantasia. Mr. Macfarlane's technical skill and brilliancy was there shown in Bach's Fugue in A Minor, Hollins' Concert Overture in C and Reubke's Finale from Sonata in C Minor (94th Psalm). J. L. B.

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Soprano Heard at Her Best in a
Notable Beethoven-Wagner
Concert

Bureau of Musical America,
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WITH Olive Fremstad, the noted Wagnerian soprano, as soloist in program devoted to compositions by Beethoven and Wagner, and under the leadership of such an ardent student of these two composers, as Frederick Stock, the "Beethoven-Wagner" concert of the Chicago Symphony Orchestra on Saturday evening, given, no doubt, to commemorate the date of Wagner's death (he died Feb. 13, 1883), was indeed one to provide rare pleasure.

The dramatic overture to "Egmont" and the Fifth Symphony of the Bonn composer made up the first division of the program. In the Wagner part the "Liebestod" was presented by Mme. Fremstad in splendid style. The soprano was in fine vocal condition, and, though unaided by scenic accessories, so worked upon the imagination of her hearers, through the sheer beauty and power of her interpretation that they were quite carried away.

Orchestra Hall was filled to the last place for this concert, the full program of which follows:

Overture to "Egmont" and Symphony No. 5, C Minor, Beethoven; Prelude and "Liebestod" from "Tristan und Isolde," Soloist Mme. Fremstad; "Tannhäuser," Bacchanale, "Siegfried's Rhine Journey," and "Brünnhilde's Immolation," from "Die Götterdämmerung," Wagner; Soloist, Mme. Fremstad.

The eighth "popular" concert of the Chicago Symphony Orchestra, Thursday evening, under Frederick Stock's direction, was attended by a capacity audience and during the intermission a double line was formed outside the foyer buying seats for the next concert two weeks hence.

Popular Concerts Win Favor

Begun as an experiment a few seasons ago, these concerts have become such a distinct feature that from a series of eight given last year, the number has been increased to ten this year.

For the Thursday concert Mr. Stock brought forth several pieces which had lain on the orchestra's library shelves for some years, as, for instance, the "Ave Maria" of Schubert, arranged for orchestra by a composer named Lux, and the "Sigurd Jorsalfar" suite by Grieg. One might say in the case of the Lux transcription that it did not improve the original.

The program, reproduced below in its entirety, was excellently played.

March "Tannhäuser," Wagner; Andante from Symphony No. 5, Beethoven; Three Dances, "Henry VIII," German; "Ave Maria," Schubert-Lux; Suite, "Sigurd Jorsalfar," Grieg; "Poetic Scenes," Godard; Cortège, "Fantastique," Moszkowski; Waltz, "Legends from the Vienna Woods," Joh. Strauss; Italian Capriccio, Tschalkowsky.

Fritz Kreisler's Recital

Sunday's concerts brought Fritz Kreisler, the violinist, to the Auditorium, where a capacity audience attested to his vogue, and Allen Spencer, the Chicago pianist, who presented a recital at the Fine Arts Theater, as his annual addition to the achievements of leading local artists.

A program somewhat out of the ordinary was that which Mr. Kreisler performed at his recital; it included examples of many styles and schools, and was also noteworthy for the contributions from the writings of Leopold Godowsky and of the recitalist himself. The Godowsky pieces, a "Valse Macabre" and "Wienerisch," were fancifully treated, and a "Berceuse Romantique" and a Slavonic fantasy by Kreisler found much favor. There was the usual number of encores. In the audience I noticed Mme. Bloomfield Zeisler, Julia Claussen, Carolina White, Simon Buchhalter, Harry Weissbach and others, who gave their undivided attention to Kreisler's wonder-

ful performance. Carl Lamson played good accompaniments.

Allen Spencer, whose program ranged through the works of Scarlatti, Beethoven, Chopin, Brahms, César Franck, Liszt and MacDowell, brought forth as novelties (he rarely gives a recital at which he does not show his progressive-ness) two pieces by the young Chicago composer, Leo Sowerby.

These were "Two Beach Sketches" ("The Somnolent Lake" and "Sand"), written in the newer French manner, but showing original style.

A scholarly interpretation of the César Franck Prelude, Choral and Fugue, and a commendable performance of the E Flat Minor Scherzo by Brahms were among the bigger numbers of the afternoon. A large audience gave frequent evidence of its appreciation.

At the recent recital given at the Fine Arts Theater, by Tilly Koenen, the distinguished Dutch contralto, John Doane, the gifted pianist and organist, who acted as her accompanist, added materially to the artistic value of the program by his musicianly and artistic performance. Especially admirable was his playing in the group of Strauss songs.

Violinist Plays American Pieces

Considerable interest centered in three pieces by A. Walter Kramer, Charles G. Dawes and Felix Borowski, which were ably performed at the violin recital given Sunday afternoon at Central Music Hall by Robert Louis Barron, the Chicago violinist. Mr. Barron comes from the classes of Max Fischel. He gave a pleasing interpretation of the numbers mentioned and also had on his program the G Minor Concerto by Vivaldi, Mozart's D. Major Concerto, and pieces arranged by Kreisler, Joachim, Wilhelmj and Burmester.

Songs by six American composers figured on a program given in Omaha recently by George Hamlin, who has ever been an ardent partisan of native musicians. The six were John Alden Carpenter, H. T. Burleigh, Mary Helen Brown, James MacDermid, Edward Schneider and Mrs. Beach. Mr. Hamlin's annual Chicago recital takes place Sunday afternoon, Feb. 20, at the Blackstone Theater.

Mme. Marie Kousnezoff's recital of Spanish songs and dances, scheduled for the Blackstone Theater, Thursday afternoon, Feb. 17, has been postponed to Sunday afternoon, Feb. 27. The concert will be under the direction of F. Wight Neumann.

Amon Dorsey Cain, the Milwaukee baritone, makes weekly visits to this city, where he has a class in vocal instruction.

The Music News Company has removed from Kimball Hall to the McClurg Building.

Joseph Vilim, for many years a well-known violin pedagogue of Chicago, has transferred his activities to San Diego, Cal., where he has associated himself with the Sloane School of Music. He has taken charge of the violin department.

Samuel Gardner, one of the latest additions to the violin section of the Chicago Symphony Orchestra, made a short Eastern concert tour last week and gave recitals in New Haven, Providence and New York. MAURICE ROSENFELD.

Jules Falk Wins Plaudits in Wilson College Recital

CHAMBERSBURG, PA., Feb. 8.—Jules Falk, violinist, appeared last evening in the course of artists' recitals being given at Wilson College and won a most cordial welcome. He was obliged to add encores at several points in the program. A capacity audience greeted the violinist, who was assisted by Mary Josephine Comerford, contralto, and Francis Moore, pianist, both of whom added well-received offerings to the evening's program.

Gives Program of French Songs at
Columbia University

Mary Cassel, soprano, recently delighted a large audience at Teachers' College, Columbia University, with a program of French songs. A Frenchwoman, Mrs. Cassel renders French songs with sympathy and intelligence; she has, too, vivacity and charm. Her numbers ranged from the sixteenth century bergerettes to the famous aria from Delibes' "Lakmé" and the Debussy "Fantoche."

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Brilliant Audience at Her
New York Début

A brilliant audience, including many persons well known both in the musical and social world, attended the début recital of Grace Whistler, contralto, at Aeolian Hall, New York, on Monday evening, Feb. 14. It was a tribute to the interest taken in this artist's work that so large a gathering was present on the evening when matters operatic were given especial impetus by the return to the Metropolitan of Geraldine Farrar in "Tosca."

Miss Whistler is a singer of wide experience. Not only has she performed in the concert hall but she has also sung in opera in Italy and with success. Her program was unconventional and read as follows:

Aria "Pleurez mes yeux" from "Le Cid," Massenet; Schumann, "Stille Thränen," Brahms; "Das Mädchen spricht," Gumbert; "Zu ihr," Von Fielitz; "Die Nacht ist schwarz," from "Schön Gretlein"; "Elégie" (by request), Massenet; "Rêverie," Hahn; "Le Coeur qui chante," de Faye-Jozin; "Sen corre l'Agnetta," Sarri; "Lungi dal caro bene," Sarti; "Già il sole dal Gange," Scarlatti; "Little Cares," Brewer; "The Last Hour," Kramer; "The Danza," Chadwick; "None Will Know," Ronald; "Sunrise," Ronald.

The singer is the possessor of a voice of much natural beauty, which is capable of giving pleasure in both arias and songs. Her delivery of the Brahms, von Fielitz and Hahn songs was worthy of especial praise; there was enough applause after several of the items to warrant a repetition, but Miss Whistler retained the unity of her program scheme by refraining from adding to it until in the last group she sang twice Chadwick's delectable "Danza."

Miss Whistler's enunciation in all four languages, German, Italian, French and English was worthy of admiration. She sang a charming French song, "Le Coeur qui chante," by de Faye-Jozin, dedicated to her by the composer, which was also much liked. It is not unlike in character or melody the familiar Saint-Saëns air, "My heart at thy sweet voice," from "Samson and Delilah." In the old Italian group Miss Whistler displayed much facility and made these gems of an age gone by most attractive.

Her hearers called her out after each group a number of times and applauded her in a manner that left no doubt as to their admiration for her singing. Francis Moore played the piano accompaniments in his distinguished manner.

A. W. K.

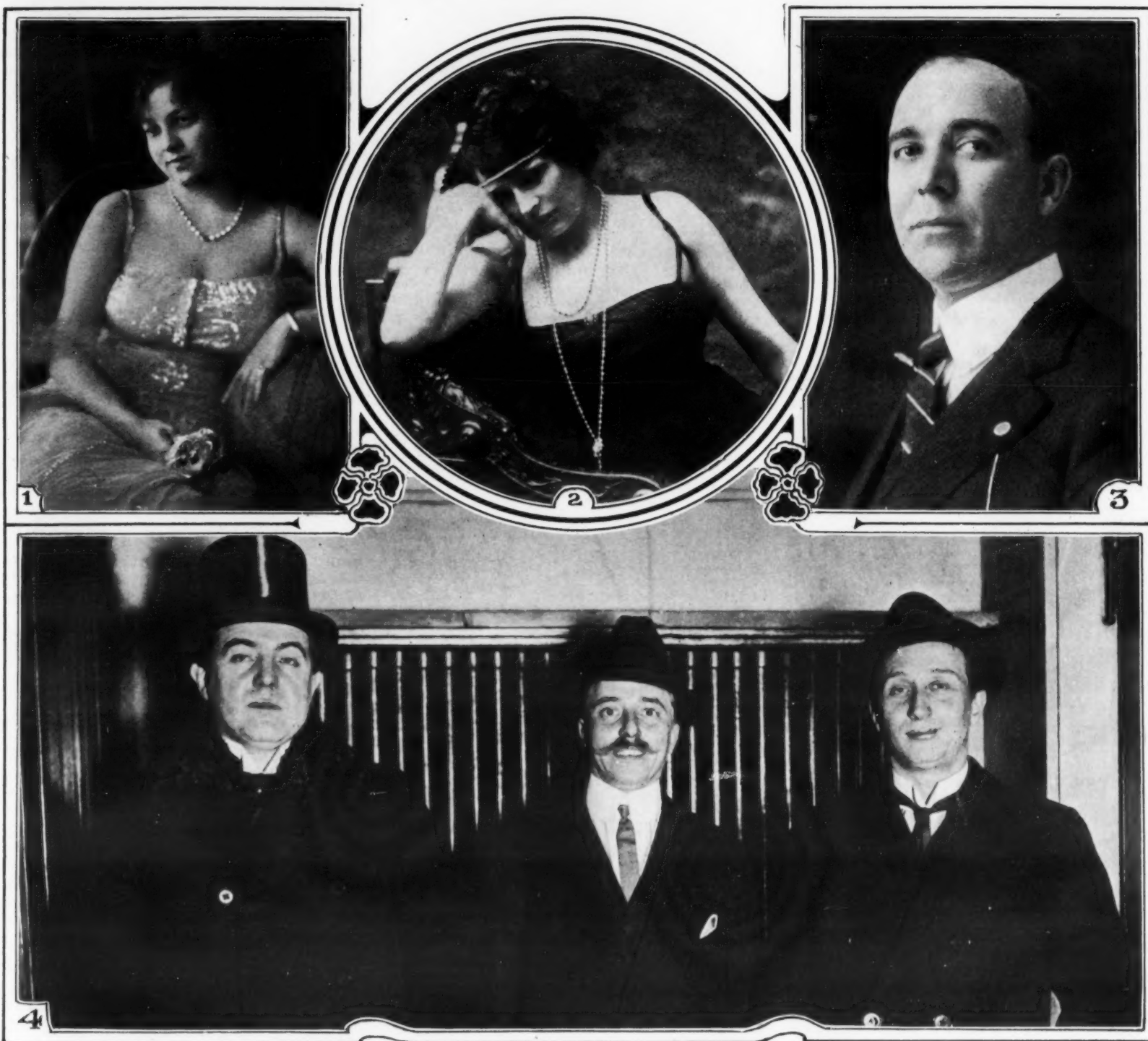
David Belasco Gives Reception for Mischa Elman

Mr. and Mrs. David Belasco gave a reception last Sunday afternoon for Mischa Elman, the violinist, in Mr. Belasco's studios above his theater in Forty-fourth Street. Receiving with Mrs. Belasco were her daughter, Mrs. Morris Gest, and Mrs. Benjamin F. Roeder, wife of Mr. Belasco's general manager. Among the guests were Mme. Melanie Kurt, Josephine Jacoby, Job E. Hedges, Kurt Schindler, Blanche Bates, Bonarios Grimson, Samuel Chotzinoff, Hamilton Revelle, Kathleen Howard, Mr. and Mrs. Yves Nat, Mr. and Mrs. Alf Hayman, Mr. and Mrs. William Court-enay, Jack Hazzard, Morris Gest, Benjamin F. Roeder, Miss Elman and Mr. and Mrs. Saul Elman, Mr. and Mrs. Frank Craven, Julia Dean, Ada Lewis, Pedro de Cordoba and many others.

Miss Farrar Maintains Her Patronymic Independence

Announcements of their wedding on Feb. 8 and "at home" cards were sent their friends the following day by Geraldine Farrar and Lou Tellegen, and it was noted that their names were mentioned thereon not as Mr. and Mrs. Lou Tellegen, but as Mr. Lou Tellegen and Miss Geraldine Farrar.

CHICAGO OPERATIC ARTISTS IN FASHION SHOW, "NOTHING TO WEAR BUT CLOTHES"



Opera Stars in Chicago's Fashion Show. No. 1, Irene Jonani, Formerly of Boston Opera Company; No. 2, Lydia Lindgren of the Chicago Company. No. 3, Charles E. Gallagher, Formerly of Henry W. Savage Company (Photo Copyrighted, Gerhardt Sisters Co.) No. 4, Left to Right, Octave Dua, the Tenor; Charles Strony, Conductor, and Desire Defrère, Baritone, All of the Chicago Company

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, Feb. 9, 1916.

THE Chicago Fashion Show, in the Auditorium Theater this week, has drawn on the Chicago Opera Company for most of its talent. Charles Strony, director, who had the unfortunate experience of being arrested as a German spy in Canada, is conductor, and thirty-eight members of the Chicago Orchestra are under his direction. Desire Defrère, the Belgian baritone, and Octave Dua, the Belgian tenor, both of the Chicago Company, are two of the principals, and Irene Jonani, with the Henry Russell Boston Opera Company during the season of 1913-1914, and Charles E. Gallagher, formerly with the Henry W. Savage Company and the Whitney Opera Company, complete the list of operatic stars who are singing in the Fashion Show.

Frederick Donaghey of the Chicago Grand Opera Company is author of the fashion play, "Nothing to Wear but Clothes," and Loomis Taylor, conductor of Wagnerian opera during the season just finished, is stage manager.

Octave Dua, playing the part of Louis Napoleon Missale, sings a number of English songs in French. His repertory

includes "Good-by, Girls, I'm Through," "Tipperary," "Hello, Frisco," "Mother Machree," "Everybody Rag with Me," all sung in French.

A duet on skates by Dua and Defrère is one of the features. Lydia Lindgren, whose singing of *Charmion* in Massenet's opera, "Cléopatra," was mentioned in these columns, sings "Dancing Shoes" and "Irish Stew" from "Tantalizing Tommy." Mr. Defrère sings "Dreams," by Caruso, and Miss Jonani sings "Una Voce Poco Fa," from "Barbiere di Siviglia."

When Mr. Strony returned from his imprisonment in Canada his friends in the opera company advised him to cut off his whiskers to avoid being taken for a German in the future. Strony, as already related, had gone to Canada as accompanist for Mme. Edvina. Although a Belgian by birth, and with his wife and children prisoners back of the German lines in Belgium, Mr. Strony's blue eyes, blonde hair and bewhiskered countenance gave him the appearance of a Teuton, and his Belgian accent might easily be taken for that of a German. By his haste to catch the train in Ottawa and his excitement at the burning of the Parliament Buildings, he attracted the attention of some Canadians, who notified the police that an excited German was fleeing toward the United States border. He was arrested on sus-

picion of being implicated in the blowing up of the Parliament Buildings in which seven persons lost their lives. A postcard picture of the buildings found on him convinced the police that they had the right man.

"They made me stand up for nine hours," said Mr. Strony, "while they put questions to me. I said that I was a musician and had nothing to do with the explosion, and they called me a liar. I said that I was a Belgian, that I hated the Germans. I showed them my passport and they said it was forged. I asked them to call the Belgian consul, and they laughed at me. For nine hours I stood there while they sweated me and called me names."

Mme. Edvina furnished the alibi which released Strony. Sir Thomas Shaughnessy and other prominent Canadians exerted themselves in his behalf.

But when Mr. Strony's fellow countrymen in the Chicago Opera Company, Dua and Defrère, advised him to shave off his whiskers, he objected. They told him he loved his whiskers more than he loved Belgium, and that no true Belgian would wish to look like a Teuton. They argued with him until 4:30 in the morning and at last Strony allowed them to cut his beard off with shears. Then he shaved off the stubby remains and allowed himself to be photographed.

FARNSWORTH WRIGHT.

ANDRE TOURRET

French Violinist

In America 1915-16

Concert Master and Member of the Jury of the Conservatory, Paris

CONCERTS—RECITALS

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The last students recital of the artist-pupils of Sergei Klibansky, the New York voice teacher, was given on Feb. 4 at the Wanamaker Auditorium, New York. On this occasion Emilie B. Henning, contralto, displayed an excellent voice in Franz's "Aus meinen grossen Schmerzen," Brahms's "Wiegenlied" and Harriet Ware's "Hindoo Slumber Song." Virginia Macgruder, soprano, showed a light soprano voice to excellent advantage in an old French bergerette, and songs of Luckstone and Lehmann. J. M. Sternhagen, baritone, renewed the good impression he made on several previous occasions. Charlotte Hamilton, the possessor of an excellent contralto voice, was much applauded for her singing of A. Walter Kramer's "The Last Hour." E. R. Sears, accompanied on the organ by Alexander Russell, gave Secchi's "Lungi dal caro Bene" and "A Song of Thanksgiving" of Allitsen. Patricia Murphy gave a group of songs in English. Others on the program (who have been heard at previous Klibansky recitals) maintained the same standard of excellence as they displayed at their previous appearances. They were Mildred W. Shaw, Genevieve Zielinska and Bernard Woolf.

Helen Clark, contralto, of New York, is touring the New England States, appearing in Boston, Worcester, Springfield, Hartford and other cities in the interests of the Edison Phonograph Company in joint recitals with the latest productions of the Diamond Disc Phonograph. Julia Battell, contralto, of Newburgh, N. Y., is also appearing in similar recitals. Both young women are pupils of Frederick H. Haywood, and their success in these recitals shows the serious work that Mr. Haywood is doing in perfecting the art of singing among his pupils, for to record well requires uniformity in the entire scope of the range, combined with perfect placement, diction and poise.

Russell S. Gilbert gave a piano recital at his Orange, N. J., studio on Feb. 8 before a large audience. He did his best work in a group by modern composers and responded to many encores. Mabel Beddoe assisted and gave a beautiful rendering of the Massenet aria, "Pleurez, mes yeux." She was forced to repeat Mr. Gilbert's compositions, "Lullaby," "Life With Love" and "Lebewohl," which she has been using extensively this season. Anna Jessen played the violin obligato to the "Lebewohl," the song with which Mr. Gilbert won the Newark Music Festival contest last spring. Mr. Gilbert hopes to repeat the program at his New York studio, 71 Riverside Drive.

The opera department of the Ziegler Institute of Normal Singing has engaged Ottokar Bartik, ballet master of the Metropolitan Opera Company, to stage the productions which they are about to make. Mr. Bartik is now staging "Hänsel und Gretel" for production at the Wanamaker Auditorium shortly. It is the intention of Josef Pasternack and Mr. Bartik eventually to give scenes from "Don Giovanni," "Il Trovatore," "Faust," "Flying Dutchman," "Rheingold," "Rosenkavalier," "Martha," "Tales of Hoffmann" and "Pelléas and Mélisande." The purpose of this opera department is to give the principal scenes from these operas in public, with orchestra, costumes and scenery, thus offering the singer an opportunity to acquire the routine of operatic expression under expert direction.

Coming two thousand miles from Denver, Bessie Dade Hughes, a prominent contralto, arrived in New York during the last week of January to study with William S. Brady, the noted voice teacher. Mrs. Hughes brought with her several of her own pupils, who are also working with Mr. Brady. Mrs. Hughes is contralto soloist of the First Church of Christ Scientist in Denver, and has appeared frequently as soloist with both Denver orchestras, the Philharmonic and the Symphony. She will remain in New York several months studying with Mr. Brady.

Helene Strauss, who is coaching with Walter Henry Rothwell, the conductor, and is a vocal pupil of Mrs. Rothwell, has gained distinction in concerts this season. Miss Strauss scored a success in Milford, N. H., with the Traupe String Quartet in January, and is engaged for

recitals at the Engineer's Club and Steinert Hall, Boston, and the City Club, Salem, Mass., during February.

Walter L. Bogert, the baritone, was re-elected president of the National Association of Teachers of Singing on Jan. 11. On Jan. 28 he was heard in a recital of folk-songs of six nations at Cornwall-on-Hudson, N. Y., where his offerings were most enthusiastically received. On Feb. 1 he made another New York City appearance.

Elizabeth Kelso Patterson, the vocal instructor, presented three of her pupils at a musicale given at her residence on Feb. 5. They were Helen Erskin and Coney Covert, contraltos, and Frankie Holland, soprano. Assisting the singers was Marian Cummins, pianist, who displayed good technique and a warm tone. Following the music Miss Patterson gave a short talk on voice placement and singing.

Richard Epstein, the noted pianist and coach, has removed his studio to 32 East Fifty-eighth Street.

NEIGHBORHOOD PLAYHOUSE CELEBRATES ANNIVERSARY

Leslie Hodgson and Carolyn Ortmann Heard at Unique Institution's Birthday Festival

Down on Grand Street the Neighborhood Playhouse, that unique institution built for the East Siders and endowed by Alice and Irene Lewisohn, celebrated its first birthday last Saturday evening. The auditorium was crowded with not only the residents of the vicinity, but "tourists" from up-town as well, and a contagious spirit of festivity prevailed.

Leslie Hodgson, the pianist; Carolyn Ortmann, the dramatic soprano, and Lieff Rosanoff, a Russian 'cellist, provided a short concert program before the festival proper. Mr. Hodgson played compositions by Chopin, Séverac and Sibelius with notable musicianship, great beauty of tone and an unflinching technical facility. Mme. Ortmann evidently gave much pleasure with her singing of "Elsa's Dream" from "Lohengrin" and a group of songs by Grieg, Brahms and Cadman, while Lieff Rosanoff's playing of numbers of his countrymen, Rimsky-Korsakoff, Glazounoff and Tschernopine, also came in for much applause.

A festival of interpretative dances, which constituted the major portion of the program, revealed the remarkable results that have been achieved with the children of the neighborhood during the first year of the Playhouse's existence. Dances symbolizing the elemental forces were given before a Temple of Peace, which loomed up against a singularly effective background, while a chorus sang off-stage from time to time and the music of various masters from Gluck down to Chopin was played. The artistic solo dancing of Irene Lewisohn, a mistress of her art, was an outstanding feature of a general scheme of uncommon beauty in design and execution.

During this first year many prominent people, including Ellen Terry, Ethel Barrymore and her company and Gertrude Kingston and her English company, have entertained Neighborhood Playhouse audiences, while another distinguished visitor, Yvette Guilbert, is going down to give them a recital in the near future. At present, according to the program announcements, the festival groups are preparing Stravinsky's "Petrouchka," recently given at the Century Opera House by the Diaghileff troupe, which shows that their ambition and enthusiasm are not balked by difficulties.

Would Fiddle His Way Into Office

COLUMBUS, IND., Feb. 10.—Earl Skeet Reynolds of this city proposes to fiddle his way into office on one string. He is a candidate for the Republican nomination for sheriff and has a one-string fiddle from which he manages to extract considerable music. He plans to stomp the county, playing jigs and reels for his listeners.

Earle Tuckerman Sings for Canadian and Cameo Clubs

On Feb. 8, Earle Tuckerman, baritone; Eva Mylott, contralto, and Helena Morrill, soprano, were the soloists at the annual Ladies' Night of the Canadian Club

of New York, at which Kathleen Parlow was the guest of honor. Mr. Tuckerman was heartily applauded for his spirited singing of "Route Marchin'," a setting of Kipling's poem by George C. Stock. Miss Mylott gave Giordani's "Caro Mio Ben," and Miss Morrill was heard to advantage in the "Caro Nome" aria from "Rigoletto."

Another of Mr. Tuckerman's recent appearances was on Feb. 17, before the Cameo Club at the Waldorf-Astoria Hotel, New York. Mr. Tuckerman was heard in a group of songs of Florence Turner Maley, accompanied by the composer.

HINSHAW ADOPTS VIEW OF OPEN FORUM READERS

Contestants for Opera Prize Need Not Furnish Separate Copies of All Orchestral Parts

Correspondents to the Open Forum department of MUSICAL AMERICA have frequently found that department of practical value in bringing about better conditions, and the latest instance of this service is seen in the case of William Wade Hinshaw's \$1,000 opera prize. In recent issues of this paper, protests have come from readers as to a certain injustice to composers which they saw in one of the clauses of Mr. Hinshaw's rules for the contest. In reply, Mr. Hinshaw has made this statement:

To the Editor of MUSICAL AMERICA: DEAR SIR:—Recognizing the justification of the complaint of the two composers who have written to the Forum of your paper concerning the rules governing my opera prize, I am modifying the rules to meet their objections, making the clause referred to read as follows:

The opera must be submitted in the following manner: One copy of the orchestral score and one copy of the piano

vocal score, delivered, all charges prepaid (to a destination to be announced later), on or after March 1, 1917, and before April 1, 1917. The composer winning the prize will be required to furnish separate copies of all the individual orchestral parts after the prize shall have been awarded.

Very sincerely,
WILLIAM WADE HINSHAW.
New York, Feb. 14, 1916.

Josephine Knight Accompanied Pupil in Worcester Recital

WORCESTER, MASS., Feb. 11.—Lusina Barakian, mezzo-contralto, made her debut in Worcester at a song recital in the Woman's Club Tuesday night. Miss Barakian's unusually rare and appealing voice, with variety of tonal color to an unusual degree found great favor with the large audience. Josephine Knight, with whom she has been studying for the past three years, accompanied her through the entire program.

Grainger Entertained by Royalty in Canada

Antonia Sawyer has just received a telegram from Percy Grainger, who has been winning laurels on his Western tour, in which the gifted Australian pianist and composer sends this news: "Just had afternoon tea with the Duke and Duchess of Connaught and Princess Patricia and played five pieces. Percy Grainger."

Mariska Aldrich's New York Recital

Mariska Aldrich, mezzo-soprano of the Metropolitan Opera House, who has been abroad for several seasons, will appear in her own recital at the Princess Theater, New York, on Sunday evening, March 5. Mme. Aldrich will give a program of songs of four nations, among them some with harp accompaniment.



Ludwig M. Ruben

Ludwig M. Ruben, one of the most widely known musical managers in the United States, died in Camden, S. C., on Feb. 8. He was for fifteen years business manager of the Metropolitan Opera Com-



The Late Ludwig M. Ruben

pany and private secretary to Maurice Grau during the régime of Messrs. Abbey & Grau. He was also Mme. Emma Calvé's manager.

Mr. Ruben was in his seventy-first year, having been born in Copenhagen, Denmark, on Nov. 24, 1845. He came to America when a young man and opened the first musical bureau in this country at Steinway Hall on Nov. 24, 1865. For ten years he directed the American tours of Mme. Albani; he was agent for Mme.

Trebelli Battini, Mme. Fursch Madier; introduced Edward Lloyd, the well known English tenor; Sir Charles Santley, the Swedish Lady Quartet, Ovide Musin, the violinist and pedagogue; Edmund Neupert, the Norwegian pianist, and Alice Verlet, the operatic soprano. Other artists who appeared under his direction at one time or another were Maud Powell, Dora Becker-Shaefer, Joseph Hollman, the 'cellist; Johannes Wulff, Helen Hastreiter, Anna Mooney, Margaret Reed, Clementine de Vere Sapiro and Giuseppe Campanari.

When Maurice Grau retired from the Metropolitan Opera Company, Mr. Ruben became manager of the new Windsor Hall in Montreal, obtaining a week's engagement of the Metropolitan company for that city. He also introduced there Elman, De Pachmann, Katharine Goodson and other distinguished artists. After several years in Montreal, he returned to New York to resume his activities as concert manager and of late had been acting in the interests of Mme. Calvé and M. Gasparri, the tenor.

Mr. Ruben celebrated his fiftieth anniversary as a concert manager on Nov. 24 of last year, and his seventieth birthday anniversary at the same time. His home in New York was at 39 West Ninety-third Street.

Early in life Mr. Ruben was a singer. He appeared in tenor rôles, such as *Fritz* in Offenbach's "La Grande Duchesse," for a short time after his arrival in this country.

Mr. Ruben married Harline David, daughter of the late Dr. Aaron Hart David, who was dean of the medical faculty of Bishops' College, Lenoxville. The marriage took place in Montreal seven years ago. The widow survives him.

Mrs. Ida May Taylor Turner

Mrs. Ida May Taylor Turner, fifty-eight years old, died on Feb. 11 at her home, 244 Summer Avenue, Brooklyn. She was the widow of Prof. William J. Turner, who was well-known in musical circles in the Eastern District of Brooklyn.

Walter T. Stanhope

TROY, N. Y., Feb. 12.—Walter T. Stanhope, a prominent musician of this city, died here on Feb. 4. He was a member of the Troy Vocal Society, the Troy Choral Club and other musical organizations.

Mrs. Fannie G. Warren

CHICAGO, Feb. 6.—Mrs. Fannie G. Warren, secretary of the American Conservatory of Music, died yesterday at her home here. Her husband, Charles H. Warren, survives her.

STOKOWSKI CLOSES HIS SUNDAY SERIES

Lucy Gates Delights Hearers in Final Concert—Outlook for Next Year

PHILADELPHIA, Feb. 14.—The third and last of the free Sunday afternoon concerts was given by the Philadelphia Orchestra, under Leopold Stokowski's direction, at the Metropolitan Opera House yesterday. While the blizzardy weather probably kept many persons away, the house was comfortably filled, and the unusually attractive program was received with enthusiastic appreciation. Lucy Gates, the young coloratura soprano, was the soloist. Mr. Stokowski gave the following numbers:

"Scotch" Symphony, Mendelssohn; "Carnaval Romain" Overture, Berlioz, and Sibelius's Tone Poem "Finlandia."

Miss Gates completely charmed and won the large audience, her numbers being the Bell Song from "Lakmé," by Delibes, and "Caro Nome," from "Rigoletto." This attractive young singer is rare among coloratura sopranos, in that she has not only remarkable range and flexibility of voice, but evenness, as well as sweetness, of quality, and perfect intonation. Seldom is so much of tonal loveliness and of real musical worth put into the tricky Delibes song, and the Verdi aria was voiced with the ease and brilliance that made listening to it a real delight.

That these Sunday afternoon concerts, entirely free to the public, have been a great success artistically and in the way of attendance and appreciation, is convincingly apparent. Their continuation next season, on a larger scale, would be welcome. But this continuation, according to a statement made yesterday by Arthur Judson, business manager of the orchestra, "is up to the people themselves." As Mr. Judson said, "The orchestra has done its part, now let the people do theirs. The audiences at these concerts have shown the sentiment of Philadelphia toward Sunday concerts. Of course, there are 'blue laws' in this State which say that no man can do extra work on Sunday under penalty of four dollars fine. But I do not think that they have any reference, in letter or in spirit, to anything of this nature. The Orchestra Association is too important a body to attempt evade or break the laws in any respect."

In speaking of the concerts, as recently given, Director of Public Safety Wilson stated that, so long as they are free to the public, they come under the head of charity and need not be interfered with, but that when even a nominal charge is made for admission they would become revenue producing affairs for a set of individuals. "To the holding of such concerts," said Director Wilson, "I am strictly opposed."

As for Mr. Stokowski, he expresses his emphatic approval of the giving of the concerts, and is delighted at the appreciation of them shown by all classes. "The concerts have represented an important step forward," said the conductor. "Hitherto Philadelphia was the only important city of Western civilization without Sunday music. The recent concerts have removed her name from this unenviable list. Personally, I have never enjoyed playing before an audience so much as I have enjoyed playing before those attending the free Sunday concerts. I feel that the music was really appreciated. I noticed all classes in the audience, and foreigners as well as native Americans were there. The educational value of these concerts can be better appreciated when it is realized that we made no change in our music—we gave the regular symphony concert programs, and from the first to the last their popularity did not wane."

It is estimated that the total attendance at the three concerts approximated 12,600. It probably would have been 13,000, or more, had the weather of yesterday been as favorable as that of the two previous Sundays.

For the Philadelphia Orchestra's sixteenth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening, Mr. Stokowski had Harold Bauer, the pianist, as soloist in the following program:

Symphony No. 3, in A Minor (Scotch), Op. 56, Mendelssohn; Concerto No. 2, in B Flat, for piano and orchestra, Brahms; Overture, "Le Carnaval Romain," Berlioz.

The symphony was delightfully played. In strong contrast, and vividly presented, was the colorful "Carnaval Romain." Harold Bauer played the Brahms concerto with characteristic sincerity and regard for that which is best and most worthy in piano music.

Mr. Stokowski followed Mendelssohn's direction and played the symphony without a break between the movements, thus causing considerable discomfort for the usual gathering of late-comers. As no notification seems to have been given that last week's program would be opened with the forty-minute symphony, the penalty paid by those who were compelled to wait that length of time before they were permitted to enter was a rather severe one, and has caused not a little discussion.

MCCORMACK SINGS HYMNS OF KREISLER

Tenor's Delivery of These Airs and "Lieder" Translations Is Superb

John McCormack gave generous representation to the works of his friend, Fritz Kreisler, in his sixth New York recital on Feb. 13, at Carnegie Hall. The famous tenor provided two "first time" hearings of music written for McCormack and dedicated to him by Mr. Kreisler—the "O Salutaris Hostia" and "O Santissima." Mr. McCormack delivered these churchly compositions with such devotional exaltation that they could not fail to be spiritually uplifting. Another Kreisler number offered by the tenor was his "An Old Refrain," and the applause greeting the first notes of the piano accompaniment showed that this new song is already an established favorite. Mr. Kreisler was further represented by some of his violin pieces played by Donald McBeath as encores.

Any benighted individuals who imagine that Mr. McCormack is notable chiefly as a singer of Irish ballads should have heard his delivery of four standard lieder in English translations. These were Schubert's "Farewell," Grieg's "In a Boat," "When Night Descends," by Rachmaninoff (which was re-demanded) and Liszt's "If I Were King." Both in his enunciating of the text and in his voicing of the varied emotions, Mr. McCormack's performance was superb. Moreover, the distinctly marked approval of the audience for his delivery of these songs showing that he is doing a fine work in creating a love for the standard lieder among his audiences, which include many persons who do not ordinarily visit the concert halls.

Four encores were exacted of Mr. McCormack after his group of Irish folk songs, and he sang four modern songs in English with great expressiveness, especially Coleridge-Taylor's "Eleanore." Edwin Schneider was again the able accompanist. There was the usual overflow audience. K. S. C.

Popular Artists Appear at Meeting of Hawn School Alumni

At the February meeting of the Hawn School Alumni Association, Carnegie Hall, New York, on Saturday, Feb. 12, the artists were: Mrs. Francis Carter, reader; Ferdinand Wacksman, pianist; Emma Loeffler, dramatic soprano; Scipione Guidi, violinist; Mrs. A. Baccaro, coloratura soprano, with Mario Salvini, her instructor, at the piano; Arthur Aldridge, tenor; Mrs. Gertrude Goodwin Daniels, reader; Vernon Archibald, baritone; Elizabeth Berger, reader.

American Début for Sybil Vane

Sybil Vane, a young Welsh soprano, who has recently come to America, will make her début in a recital at Aeolian Hall, New York, on Wednesday afternoon, Feb. 23. Her program will include Bach and Haydn airs, a "Butterfly" aria, songs by Tchaikowsky, Dalcroze and Bachelet, the "Mignon" aria, "Je suis Titania," and old English, Irish, Scottish and Welsh airs, the last named in the original tongue. She is being presented by Daniel Mayer, the London manager.

FRIEDA HEMPEL IN FIRST N. Y. RECITAL

Prima Donna's Artistry Delightfully Revealed Before Carnegie Hall Audience

Frieda Hempel gave a recital of songs in Carnegie Hall last Tuesday afternoon. Curiously enough the Metropolitan soprano had not thus far attempted anything of the sort in New York, though in Boston and certain other



Frieda Hempel, Who Gave Her First Recital of Songs in New York Tuesday Afternoon

cities where discrimination in such matters is supposed to reign the artist's talents in this province have been freely endorsed. Music lovers in this city know that as soloist with the Damrosch orchestra she afforded them no inconsiderable pleasure and consequently there prevailed a desire to discover if she, too, might be ranked with these exceptional members of the operatic élite who stand the recital ordeal to advantage.

If the disposition of last Tuesday's audience can be accepted as significant the question may be answered in an emphatic affirmative. Mme. Hempel enjoyed a hearty greeting that involved some superb floral offerings and had to sing a number of encores including repetitions of several songs on the program.

A remarkable figure in amazing blue chiffon crinoline she offered a program including both lieder and operatic numbers. It began with Gluck's "Divinités du Styx" (for some unaccountable reason sung in German) and Handel's "Oh, Had I Jubal's Lyre" and followed up these with Schumann's "Widmung" and "Nussbaum," Schubert's "Forelle," Mozart's "Warnung," Brahms's "Vergleichliches Ständchen," Verdi's "Ernani in volami," the "Blue Danube," some old English airs and songs by Courtlandt Palmer, Erich Wolff and Pfitzner. In such numbers as the Verdi aria and in the Strauss waltz the soprano is entirely in her element and, being in good voice, she gave no end of pleasure in them.

But in the songs of Schumann, Schubert and Brahms she revealed also certain truly fascinating traits. In particular her delicately beautiful delivery of the "Nussbaum" pleased her more fastidious hearers and she had to repeat it. The "Widmung" was likewise well handled and the archness and grace of her Mozart and Brahms songs were truly relished. But the "Nussbaum" would alone have demonstrated Mme. Hempel's right to a place among the capable recitalists of the day. The atmosphere of the concert platform is congenial to her and she will doubtless be heard in further New York recitals.

Coenraad v. Bos played her accompaniments. H. F. P.

Joint Recital, Sacred Concert and Club Meeting in Miami, Fla.

MIAMI, FLA., Feb. 10.—G. B. Tranka, violinist, and Edna Simson, contralto, gave an attractive recital at the Hotel Minneapolis on Friday, Feb. 4.

Many Miamians who were unable to secure seats at the production of "The

Messiah" were given an opportunity Sunday night to hear several of the numbers at the sacred concert at the White Temple. The participants included:

Mrs. Powers, Mrs. Cushman, Mr. Cheatham, Mr. Hopkins, Miss Barlow, Miss Segner, Dr. Meyers, Mr. Sherman, Miss Andrews, Mrs. Reeder and Mrs. Powers.

Robert Louis Zoll has recently returned from Chicago and has opened a vocal studio here.

The Miami Musical Club met on Feb. 5 at Netherby with Mr. and Mrs. William Clifford to hear a discussion on Italian opera of the eighteenth century. Mrs. A. A. Clinkenbeard, Mrs. Locke T. Highleyman and Robert L. Zoll were participants. Victrola records were used to illustrate several operas. The children's department met Saturday morning for ear training drill on rhythm and notation. Those appearing on the program were Lillian Boxley, Irinne Adams, Miriam Hart and Nathalie Briggs. A. M. F.

NOTABLE TRIO IN BENEFIT CONCERT

Mme. Schumann-Heink, Melville Liszniewska and Spalding Appear at Waldorf

A notable audience greeted Mme. Schumann-Heink, the famous contralto; Mme. Melville-Liszniewska, pianist, and Albert Spalding, the American violinist, at the appearance of the illustrious artists on Monday morning, Feb. 14, at the Waldorf. The concert was arranged under the auspices of the New York Diet Kitchen Association. It seemed rather a pity that many of those attending could not hear the long program in its entirety. It would seem fairer to both artists and audience to begin such programs at 10.30 o'clock, rather than the customary 11.

Mme. Schumann-Heink was greeted with applause of the most enthusiastic nature following her singing of a group of Schubert songs, the Fritz Kreisler "Cradle Song," Weatherly's "Danny Boy" and songs by La Forge and Delibes.

Mr. Spalding's deeply artistic playing evoked an extremely warm response. One of the numbers was Mr. Spalding's own composition, "Alabama." Mme. Melville-Liszniewska's playing, always a revelation of perfect musicianship and poetic sense of a high order, made her opening group of Chopin pieces a rare pleasure. She later gave two folk songs of Moniuszko, arranged by Ignaz Friedman and Henryk Melcer, a Rubinstein "Serenade" and the d'Albert Scherzo in F Sharp.

Delightful accompaniments were supplied for Mme. Schumann-Heink by Edith Evans and André Benoist built a superb background for Mr. Spalding's offerings. M. S.

Choral Performances and Joint Recital in James Harrod's Bookings

Among the recent engagements booked for James Harrod, tenor, by Walter Anderson, are the "Manzoni" Requiem in Boston on April 30; a performance of "Martha" at Schenectady N. Y., on May 6; a recital at Derby, Conn., and a joint recital with Germaine Schnitzer, pianist, in the De Luxe Concert Series, at Providence, R. I.

Cathedral Choir Will Hear Seagle Sing

Jean Seagle, the ten-year-old son of Oscar Seagle, named for Seagle's teacher, Jean de Reszke, will give a box party at his father's Carnegie Hall song recital of Feb. 21 to all the boys of the Cathedral choir school of St. John the Divine, which he attends. There will be seven boxes filled with the youngsters, who will thus study voice production at first hand.

Alois Trnka, the New York violinist, gives his annual recital in New York at Aeolian Hall on Friday evening, Feb. 25. His program this year includes Mozart's E Flat Major Concerto, the Bach Chaconne for violin alone, short pieces by Joseph, Dvorak-Kreisler, and Kolar and Paganini's "La Campanella." Elmer Zoller assists him at the piano.

MANHATTAN LADIES QUARTET

IRENE CUMMING, First Soprano GRACE DUNCAN, First Alto
ISABEL THORPE, Second Soprano ANNA WINKOPP, Second Alto

Management: Walter Anderson, 171 W. 57th St., New York
Quartet Address: IRENE CUMMING, 453 W. 155th St., New York



Mlle. Renée Longy has formed a beginners' class in Dalcroze Eurhythmics at the New England Conservatory of Music, Boston.

Hamlin Hunt, organist of the Plymouth Church of Minneapolis, opened the new organ of the Congregational Church at Carrington, N. D., recently.

A musicale at the Greenwich (Conn.) Field Club, Feb. 5, enlisted the services of Loraine Wyman in vocal and Helen McMillan Jeffries in violin solos.

Edwin Klahre of the New England Conservatory faculty, Boston, gave his second complimentary pianoforte recital of the present season in Jordan Hall, Feb. 7.

Bernice Nettleton, reader, and Marion Fowler, pianist, gave a joint recital on Charpentier's "Louise" on Jan. 24, before the Schubert Musical Club of Stamford, Conn.

The Harmony Club of Fort Worth, Tex., has secured for its final concert on Feb. 14 the St. Louis Symphony Orchestra, with the cellist, Paulo Gruppe, as soloist.

E. D. Behrends has resigned as choir-master of the East Dallas (Tex.) Christian Church and accepted the directorate of music in the Grace Methodist Church of that city.

The Schubert Choir of York, Pa., recently reorganized, has leased the old postoffice building as a place for holding its meetings. Prof. Urban H. Hershey is the director of the choir.

Bertha Putney-Dudley has been appointed principal of the voice department in the Holderness Summer School of Music for Girls, which is situated on Asquam Lake in Holderness, N. H.

Maude Schaefer, pupil of Henri Weinreich of the European Conservatory of Music, Baltimore, Md., and holder of the piano scholarship 1915-1918, was heard in a recital at the Arundel Club on Friday evening, Jan. 28.

The fifth historical program in the course being given at the Wichita (Kan.) College of Music took place on Jan. 26, when an interesting program was presented by Otto L. Fischer, head of the piano department.

On Monday, Jan. 31, the Missouri Chapter of the American Guild of Organists held its usual monthly meeting in the Musical Arts Building at St. Louis. George D. Markham was the guest, and gave a talk on music in the church service.

Mary O. Gosline, soprano, and Wilhelmina Buckler, violinist, undergraduates of Mount Holyoke (Mass.) College, gave an enjoyable recital in Music Hall on Jan. 24. The accompanists were Lucile V. Morningstar and Elizabeth Perkins.

The fifth concert of the Buhler Chamber Music Club, Ulysse Buhler, pianist; Georges Vigneti, first violin; Roscoe D. Kingman, second violin; Claude L. Sweet, viola, and William A. Kingman, cellist, was given in Masonic Temple, Pittsfield, Mass., on Jan. 25.

Harrison Potter, pianist, a faculty member of the Fox-Buonamici School of Pianoforte Playing, Boston, played in recital in Belmont, Mass., on Feb. 1, presenting a program from Graun, Chopin, Brahms, Scott, Leschetizky, Philipp, Debussy and Moszkowski.

Ada C. Whittemore, violinist, was soloist at the nineteenth anniversary of the local chapter of Daughters of the American Revolution at Brockton, Mass., on Tuesday, Jan. 25. Her brilliancy of tone won much applause. Miss Whittemore is a pupil of Jaques Hoffman of the Boston Symphony Orchestra and local secretary of the Mendelssohn Club to the National Federation of Music Clubs.

Haydn's "Creation" was presented by the Choral Society of the Presbyterian Church of Seattle, Wash., Jan. 26, under the direction of Prof. A. H. Bewell, organist of the church. The soloists were Anna Watson Bewell, soprano; Harrison T. Raymond, tenor, and Irving M. Glenn, baritone.

The "farthest north" organ in America of which there is official record is the organ of two manuals at Dawson City, Klondike. It is in St. Andrew's Presbyterian Church. Dr. William C. Carl, head of the Guilford Organ School of New York, opened the organ about ten years ago.

Parents and friends of the piano pupils of Professor and Mrs. Herman Polt of Harrisburg, Pa., attended a recital given Wednesday evening, Feb. 2, at the home of Professor and Mrs. Polt. The host and hostess were assisted in the recital by Mrs. Henry Steiger, who gave several songs.

A program of folk-songs of the British Isles, Russia and Scandinavia was given at the recent meeting of the Girls' Musical Club of Galveston, Tex. The president, Rebecca Trueheart, described folk-song characteristics of the different nations and illustrative songs were given by Miss Thompson.

At a meeting of the Sisterhood of Beth Israel Temple of Atlantic City, N. J., the musical part of the program was given by Gertrude S. Reisman, who sang the Grieg "Herbststurm" and "The Little Pink Rose," by Carrie Jacobs Bond. Mrs. Benjamin Reisman supplied pleasing accompaniments.

A Gluck-Arne program was given at the recent meeting of the Lincoln (Neb.) Musical Art Club, when the compositions heard were presented by Hilda Chowins, Katherine Kimball, Miriam Little, Annette Abbott, Muriel Jones and Mrs. E. A. Schloss. The meeting took place at the home of Mrs. Jacob Singer.

The Rho chapter of the Mu Phi Epsilon sorority displayed its artistic abilities in a recent concert at Washington, D. C., which included violin, piano and vocal numbers by Ardale Moore, Louise Lakin, Carrie Bruce, Frances Gutelius, Elizabeth Leckie, Viola Shippert, Mrs. Henrietta Flynn and Margery Snyder.

John Orth, pianist, of Boston, was the guest of honor at the concert of the Music Lovers' Club of that city, held in Steinert Hall, Feb. 7. Mr. Orth played four numbers of his own from manuscript, one of which, entitled "Rolling Billows," is dedicated to the president of the club, Mme. Edith Noyes Greene.

At the annual election of officers of the Tuesday Musical Club of Dallas, Tex., held in conjunction with the annual students' recital, Mrs. Eli Hertzberg was elected life president; Cara Franklin, first vice-president; Mrs. Lewis Krams Beck, second vice-president; Marguerite Ginn, treasurer, and Zulime Herff, corresponding secretary.

Gaston Otey Wilkins, organist and composer, was engaged as organist on Sunday evening, Feb. 6, at the mass meeting held at the Academy of Music, Brooklyn. Among his offerings was a set of Six Traditional Hebrew Melodies. Mr. Wilkins is said to be an authority on the music of the synagogue, gained through experience as organist of a number of prominent Jewish synagogues in this country.

A free concert for Montclair, N. J., music lovers was given at the Cedar Avenue School in that city on Tuesday evening, Feb. 8. Those appearing on the delightful program given were Edythe Norris, contralto; John Cameron Hoatson, baritone; Frances Copeland, reader; Helen Davis, banjoist, and Charles Roy Castner, pianist. The accompanists were Lillie Meyer, Mme. Noack-Figué and Bertha Allen.

The Thursday Musical Club, Schenectady, N. Y., gave its second concert of the season at the Mohawk Golf Club Thursday evening under the direction of Bernard R. Mausert. The club sang a cantata, "Across the Fields to Anne," by Burton, and other numbers. The club was assisted by Ethel Newcomb, pianist, who gave numbers by Chopin, Rubinstein and Schlozer.

Under the leadership of Anne Hartigan, a meritorious program was presented by Wednesday Afternoon Club members in Bridgeport, Conn. Grace Peterson, pianist, of New Haven, was the new member heard. She made a favorable impression. Other participants were Lillian Sullivan, Mrs. Judith L. Flathers, Mrs. Florence L. Hayes and Mrs. Ethel P. Hubbell.

Cowen's "Rose Maiden" was presented by the chorus of Merville, Iowa, at the new opera house Saturday evening, Jan. 29. Austin Abernathy conducted the chorus. The soloists were: Soprano, Mrs. Harry Cook, Kingsley, Iowa; tenor, Rudolph Smith, Le Mars, Iowa; contralto, Mrs. T. H. Thompson, Sioux City; baritone, Mr. Abernathy. Esther Dewey was accompanist.

Barrington Branch, pianist, a young Southerner who is passing the winter in Baltimore, gave "An Hour of Music" at Lehmann Hall, that city, on Wednesday afternoon, Feb. 2. His program was a representative one, and enabled him to show his art in its best light. Bart Wirtz, cellist of the Peabody Conservatory teaching staff, lent his efforts in two Sonatas, of Beethoven and Strauss.

The Kroeger School of Music of St. Louis, Mo., gave an interesting students' recital on Saturday, Feb. 5, the students appearing being: Johanna Block, Elizabeth Crebs, Clara Engel, Jeanette Friedman, Marian Riegler, Dorothy Lears, Naomi Meeker, Beatrice Kroeger, Beatrice Siegfried, Muriel Randol, Elizabeth Holladay, Lucille Pearson and Master Edgar Shelton.

The New England Conservatory Orchestra of Boston, conducted by Wallace Goodrich, dean of the faculty, and assisted by Lee Pattison, pianist, of the faculty, gave the thirteenth concert of the present Conservatory season in Jordan Hall, Feb. 4. The program had three numbers: Beethoven, Overture to "Leonore," No. 1; Liszt, Pianoforte Concerto in A Minor, and Goldmark, Symphony, "A Rustic Wedding."

A feature of the graduating exercises of the Alton (Ill.) High School mid-winter class was the musical program, given Friday evening, Jan. 28. The W. D. Armstrong Orchestra was heard in the Henry VIII Dances of E. German, the Mendelssohn "Spring Song" and Schumann "Traumerei." The High School Girls' Chorus also gave two songs, the Ferraris-Elliott "Twilight Revel" and Offenbach's "Lovely Night."

An artistic program of piano, cello and vocal numbers was given recently by the Peabody Concert Company before the members of the Woman's Club of York, Pa. The members of the company, which recently returned from a successful tour of the East are: Mary E. Sharp, soprano; Maurice Eisenberg, cellist, and Esther Critchin, pianist. Miss Critchin is a graduate of the Peabody Conservatory of Music, Baltimore, while Miss Sharp is now a student at the institution.

Miss Joe Carr of Memphis, Tenn., of the class of 1915 at the New England Conservatory of Music, Boston, and Rose Leverone, class of 1914 of the same institution, gave a joint recital in Jordan Hall, Boston, on Feb. 3. Singer and pianist alternated in the program. Miss Leverone offered selections from Schubert, Brahms, Martini, Weckerlin, Bemberg, Chadwick, Eden and Tosti. Miss Carr was heard in two études and a scherzo by Chopin and selections from Rhene-Baton, Oswald, Cyril Scott and Johann Strauss.

Two student recitals were given at the Pittsburgh (Pa.) Musical Institute on Thursday, Feb. 10, afternoon and evening. Those appearing on the excellent programs presented were: Sarah Boyd, Catherine Franzell, Minnie Goldstein, Estelle Rosenblum, Dorothy Krieger, Marion Steiner, Louise Dreifus, Marjorie Klein, Eloisa Parrish, Julia Tobias, Nellie Harrower, Della Liggett, Marion Clarke, Louise Warde, Helen Bowman, Edith Armstrong, Gertrude Van Osten, Mrs. E. E. Hackney and Messrs. Fehsenfeld, Elliott and Rosenbloom.

A recent musical event of interest was the song recital given by the voice pupils of Mabelle J. Graves, at High School Hall, Mechanicsville, N. Y., on Thursday evening, Jan. 20. Those appearing were Florence Gitsam, Elsie Engwer, Robert Jones, Charles Sheldon, Sidney Cromer, Mrs. Harmon Patrick, Mrs. George F. Hall, Helene Bazinet and Leonard Howard. The accompanists were Eva Norman and Ethel Tidmarsh.

Mrs. Susan Hawley Davis's pupils gave a program at their teacher's home Bridgeport, Conn., recently, the following soloists appearing: Mabel Smith, Marion Munson, Isabel Gregory, Merle Wilcox, Beatrice Goodell, Elsie Nobbs, Norman Neale, Sara Fiske, Doris Clark, Anna Troy, Ethel Hegeman, Ella Harrington, Louis O'Neil, Alois Havrilla, Mrs. Bertha H. Berg, Mrs. Grace Lake, William M. White and Marguerite Bishop.

Under the auspices of St. Augustine's Church of Maplewood, Mo., a song recital was given by B. Eugene Lemen, assisted by Mrs. Lemen, pianist; Mrs. Marie Terni, violinist, and Genevieve Albers, reader, on Saturday evening, Feb. 12. The Prologue to "Pagliacci" was sung by Mr. Lemen, whose offerings included also a group of songs by American composers. Classic and modern compositions were included in the offerings by Mrs. Terni and Miss Albers.

At a concert given by the advanced students of the New England Conservatory of Music, Boston, in Jordan Hall, that city, on Feb. 8, the program was presented by Ellwood, S. Roeder and Roy L. Frazee, organists; Ida M. Bunting, Leland A. Coon and Ralph Russell, pianists; Marjorie Schadt, soprano; Lillian Rockwell, contralto, and Ignace Nowicki, violinist. Bertha Putney Dudley presented her piano and vocal pupils at Recital Hall of the Conservatory on Feb. 11.

The students' recital at Maryland College for Women, Lutherville, Md., given on Saturday evening, Jan. 29, was another instance of the high character of the work at this school. Howard R. Thatcher, the director of the music department, had arranged an interesting program in which the following students participated: Trecella St. Clair, Dorothy Nichols, Sara Hurst, Pearl Rupel, Helen Johnson, Sofia Rothschild, Alma Hoffmann, Josephine Bennett, Florence Brobst and Louise Stoddard.

Martha Atwood-Baker, soprano; Alice McDowell, pianist; Mrs. Willis Parmelee, violinist; Mrs. Georgia Laselle, cellist, and Minnie Little Longley, accompanist, gave the program at the Jan. 17 concert of the West Newton Music Club, West Newton, Mass. Mrs. Baker sang delightfully a group of English and German songs, and the "Depuis le jour" aria from "Louise." Miss McDowell gave a spirited and artistic performance of numbers by Albeniz, Granados, Scott, Mendelssohn, Fauré and Scarlatti.

A program that included works by the classical composers and such moderns as Ravel, Rachmaninoff and Rimsky-Korsakoff, was given at the January recital of the Saturday Club of Sacramento, Cal., on Jan. 15. The soloists were Alma Anderson, Mrs. J. W. Meredith, Mrs. F. R. Newman, Dr. Arthur Heft, Mrs. George Edwards, Mrs. W. F. Porterfield, Hazel Pritchard and Frances Pritchard. The accompanists included Mrs. Horace Brown, Ruth Pepper and Constance Mering. Dr. S. E. Simmons supplied a flute obligato to Mrs. Porterfield's song group.

The Impromptu Club of Brookline, Mass., met on Feb. 2 at the Hotel Beaconsfield, the program consisting of numbers by the Impromptu Glee Club of women's voices and Lora May Lamport, soprano, and Marjorie Church, pianist, as soloist. Edith Lang, a young composer, was the club's guest and directed the club's singing of one of her works entitled, "It Was a Lover and His Lass." Further chorus numbers were the "Agnus Dei" of Bizet, with the soprano solo by Miss Hale, violin obligato by Mrs. Soule, and with Miss Lang at the organ and Mrs. Crocker at the piano; "Mount Carmel," by Arthur Foote, and "St. Mary Magdalen," by D'Indy, the solo part in the latter being sung by Love Hewins, soprano, with Miss Lang at the organ and Mrs. Crocker at the piano. Miss Lamport sang songs by Cadman, Hawley, Salter, Rogers and Protheroe, and Miss Church played compositions of Rachmaninoff, Liszt, Godowsky, Liadoff and Scott.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA no later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—Cleveland, Feb. 24.
 Althouse, Paul.—Utica, N. Y., Mar. 2; Erie, Pa., Mar. 3.
 Baker, Martha Atwood.—Boston, Feb. 22, Mar. 8 and 28; Lincoln, Mass., Feb. 19.
 Bauer, Harold.—New York (Æolian Hall), Mar. 18.
 Becker, Dora.—Newark, N. J., Feb. 18, 19, 25; Lewisburg, Pa., Feb. 24 (Bucknell University).
 Berry, Benjamin E.—New York, Feb. 21 and 25.
 Besekirsky, Wassily.—North East, Pa., Feb. 20; Portland, Me., Feb. 24; Paterson, N. J., Feb. 27; Philadelphia, March 10, 11.
 Biggs, Richard Keys.—New York (Washington Irving High School), Feb. 20, 27; Brooklyn (Boys' High School), Apr. 2, 9, 16, 23, 30.
 Bird, Clarence.—New York (Æolian Hall), Feb. 20.
 Bourstin, Arkady.—New York City, Feb. 19 (second recital).
 Bridewell, Mme. Carrie.—Boston, Feb. 20; Greenwich, Conn., April 11; Keene, N. H., May 19.
 Brillhard, G. Davis.—Glenwood Springs, Col., March 13; Rifle, Col., March 14; De Beque, Col., March 15; Grand Junction, Col., March 16; Montrose, Col., March 17; Gunnison, Col., March 18.
 Brown, Eddy.—New York (Æolian Hall), March 1.
 Butler, Harold L.—White City, Kan., Feb. 18.
 Burnham, Thuel.—Lansing, Mich., Feb. 22; Monmouth, Ill., Feb. 25; Dubuque, Iowa, Feb. 28.
 Christie, Winifred.—New York City, Feb. 23 (Punch and Judy Theater).
 Claussen, Julia.—New York, Feb. 25; Cleveland, March 3; Chicago, March 5 and 31; Chicago, April 1; Urbana, Ill., April 3.
 Collier, Bessie Belle.—Boston, Feb. 28.
 Connell, Horatio.—Tiffin, Ohio, March 3.
 Cooper, Jean Vincent.—New York City, Feb. 18; Tarrytown, N. Y., Mar. 3; New York (MacDowell Club), March 5; Summit, N. J. (Fortnightly Club), Mar. 15; April and May on tour with Minneapolis Symphony Orchestra.
 Copeland, George.—Boston, Feb. 21, 24; New York, March 1; Detroit, March 2; Boston, March 25.
 Cox, Calvin.—Brooklyn, N. Y., Feb. 27.
 Craft, Marcella.—New York (Æolian Hall), Feb. 25; Chicago, March 3, 4; Springfield, Ohio, March 6; Philadelphia, April 7, 8; Riverside, Cal., April 23.
 Dadmun, Royal.—Yonkers, N. Y., Feb. 21; Northampton, Mass. (Smith College), Feb. 22; Albany, N. Y. (Mendelssohn Club), Mar. 5; New York, Mar. 7; Williamstown, Mass. (Williams College), Mar. 9; Detroit, Mich., Mar. 29; Pittsburgh (Pittsburgh Male Chorus), Apr. 7; Six weeks, New York Philharmonic Festival Tour, Apr. 2.
 Dale, Esther.—New York City (New Assembly Concert (Hotel Plaza), March 16.
 Dobson, Tom.—New York, Feb. 28.
 Dunham, Edna.—Chicago, Feb. 19; Ames, Iowa, Feb. 25.
 Eldridge, Alice.—Cambridge, Mass. (Boston Symphony Orchestra), March 23.
 Ellerman, Amy E.—Brooklyn, N. Y., Apr. 9.
 Ellery, Bessie Collier.—Boston, Feb. 28.
 Falk, Jules.—Pittsburgh, Feb. 18; Cleveland, Feb. 21; Toledo, Feb. 22; Chicago, Feb. 23; Kansas City, Feb. 25; Hot Springs, Ark., Feb. 28.
 Fay, Maude.—New York (Æolian Hall), March 13.
 Fergusson, Bernard.—Boston, Feb. 27.
 Fiqué, Katherine Noack.—New York (Hotel Plaza), March 29; Brooklyn, April 24; Greenville, N. J., April 25.
 Frisch, Povia.—Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.
 Friedberg, Carl.—Warren, Pa., Feb. 18; Philadelphia, Feb. 20; Paterson, Feb. 27; New York, March 11; week of March 15, Macon, Ga.; Knoxville, Tenn.; New Orleans, La.; St. Louis, Mo.; States of Kentucky and Texas.
 Gabrilowitsch, Ossip.—New York (Æolian Hall), Feb. 24 and March 18.
 Gideon, Henry L.—Wakefield, Mass., Feb. 18; Boston, Feb. 19; Boston, Feb. 22; Lynn, Feb. 23; Boston, Feb. 29; New York City, March 18; Wellesley, April 7.
 Gilbert, Harry.—Wilkesbarre, Pa., Feb. 21; New York, Feb. 23; Morristown, N. J., Feb. 25; New York (Harris Theater), Feb. 27; Ottawa, Feb. 2; Buffalo, March 2.
 Glenn, Wilfred.—Boston (Handel and Haydn), Feb. 27; Fishkill, March 1 and April 13; Newark, April 27; Boston (Choral Union), April 30; Schenectady, May 6; Worcester Festival, Sept. 28.
 Godowsky, Leopold.—New York (Æolian Hall), Feb. 24.
 Granados, Enrique.—Æolian Hall, New York, Feb. 22, assisted by Anna Fitzlu.
 Green, Marion.—Englewood, Ill., Feb. 24; Cleveland, Ohio, Feb. 27; Chicago, Mar. 5, 6, 10.
 Gunn, Kathryn Platt.—Brooklyn, Feb. 22; New York, March 1; Brooklyn, March 2; Brooklyn, March 12.
 Hamlin, George.—New York (Æolian Hall), March 2.
 Harrison, Charles.—Arkadelphia, Feb. 18.
 Harrod, James.—New York, March 18; Lindsborg, Kan., April 16 and 17; Boston (Choral Union), April 30; Providence, May 1; Newark, May 4; Schenectady, May 6; Ridge-wood, May 8; Jersey City, May 11; Nashua, May 18, 19.
 Hazzard, Marguerite.—Sing Sing, Feb. 22; New York City, Feb. 29.
 Henry, Harold.—Huntington, W. Va., Feb. 18.
 Holt, Gertrude.—Portland, Me., Feb. 22, 23; Hingham, Mass., March 8; Providence, R. I., March 22; Somerville, Mass., March 23; Rockland, Mass., April 7.
 Jacobsen, Sascha.—Toronto, Feb. 18; Buffalo, Feb. 29; New York (Æolian Hall), March 4.
 Jolliffe, R. Norman.—Brooklyn (Institute), Feb. 20; New Rochelle, March 1; Hackensack, March 16; New York, Feb. 17; Brooklyn, Feb. 23.
 Jordan, Mary.—Brooklyn (Apollo Club), Feb. 29.
 Kaiser, Marie.—Toledo, Feb. 18; Fall River, Feb. 21.
 Kasner, Jacques.—New York (Æolian Hall), Feb. 21.
 Kindler, Hans.—Philadelphia, Feb. 25.
 Krueger, Adele.—Newark, N. J., Feb. 29.
 Land, Harold.—Yonkers, N. Y., Feb. 22; Newark, March 14; Trenton, N. J., April 15; New York City, April 10.
 Leginska, Ethel.—Baltimore, Feb. 25; Rochester, Feb. 29.
 Littlefield, Laura.—Boston, April 5.
 London, Marion.—Montreal, Can., Feb. 13 to 20; New York, Feb. 21.
 Lund, Mme. Charlotte.—Bronxville, N. Y., Feb. 19; New York City, Feb. 20, 21 and 29; New York (Columbia University), Feb. 27; Peekskill, N. Y., Mar. 6; New York (Æolian Hall), Mar. 28.
 McCue, Beatrice.—New York City, Feb. 29.
 McMillan, Florence.—Bogota, N. J., Feb. 18; Brooklyn (Institute), Feb. 25.
 Miller, Christine.—Morgantown, W. Va., Feb. 21; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27; Penn Yan, N. Y., Feb. 28; Rochester, N. Y., Feb. 29; Detroit, Mich., March 1; Utica, N. Y., March 2; Erie, Pa., March 3; Richmond, Va., March 6; Godfrey, Ill., March 29.
 Miller, Reed.—Montreal, Feb. 23; Chicago, March 4, 5; Dubuque, Iowa, March 6; Schenectady, N. Y., March 8; White Plains, N. Y., March 13.
 Morrissey, Marie.—Wellesley, Mass., Feb. 25; Meadville, Pa., Feb. 29; Jersey City, Apr. 25; Russian Symphony tour, April 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.
 Norden, Claire.—New York (Æolian Hall), Feb. 29.
 Northrup, Grace D.—Oneida, N. Y., March 6; Hackensack, N. J., March 16; Mt. Vernon, N. Y., March 28; New York, April 28.
 Oulukanoff, N.—Haverhill, Mass., Feb. 24; Exeter, N. H., Feb. 27; Worcester, Mass., March 2; Boston, March 26.
 Parks, Elizabeth.—Lindsborg, Kan., April 16, 18.
 Parlow, Kathleen.—New York, Feb. 23; Morristown, N. J., Feb. 25.
 Patterson, E. Eleanor.—Coshocton, Ohio, March 3; Shamokin, Pa., March 28.
 Peege, Charlotte.—Milwaukee, Feb. 20.
 Rasely, George.—Boston, March 2; Bloomfield, N. J., March 3.
 Richards, Lieut. Percy.—New York (Union League Club), March 9; Brooklyn (Institute), March 19; New York (Carnegie Hall), April 1.
 Rogers, Francis.—Boston, Feb. 19; New York, Feb. 20; (Princeton Club), Feb. 27; (Music Settlement), March 12.
 Schofield, Edgar.—Buffalo, Feb. 29.
 Seagle, Oscar.—New York (Carnegie Hall), Feb. 21.
 Shawe, Loyal Phillips.—Boston, Feb. 24; Providence, R. I., March 3.
 Simmons, William.—Tarrytown, N. Y., March 3; Hartsville, S. C., May 3 and 4.
 Simonds, Raymond.—Exeter, N. H., Feb. 23; Boston, Feb. 23 and March 21.
 Smith, Ethelynde.—Newark, Feb. 18.
 Spiering, Theodore.—New York (Æolian Hall), Feb. 18.
 Starr, Evelyn.—Huntington, W. Va., Feb. 18.
 Stilwell, Marie.—Brooklyn, Feb. 27; New York, Feb. 29.
 Sundelius, Marie.—New York (Philharmonic Orchestra), Feb. 29; Kansas City, March 7; Concord, N. H., March 10; Philadelphia, March 13; Chicago, March 19; New York (Carnegie Hall), March 25; New York (Carnegie Hall), April 1; New York (Hotel Astor), April 27; Boston, June 4; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20.
 Tollefsen, Mr. and Mrs. Carl H.—New York, March 25.
 Trnka, Alois.—New York (Æolian Hall), Feb. 25.
 Van der Veer, Nevada.—Schenectady, March 8; White Plains, N. Y., March 13.
 Vane, Sybil.—New York (Æolian Hall), Feb. 23.
 Verd, Jean.—Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.
 Wakefield, Henriette.—Boston, April 30; Worcester Festival, Sept. 28.
 Warfel, Mary.—New York, Feb. 25.
 Wells, John Barnes.—Maplewood, N. J., Feb. 21; New York, Feb. 28, McAlpin Hotel, afternoon; New York, Delmonico's, Feb. 28, evening; Syracuse, March 2; Williamstown, Mass., Mar. 3; Stamford, Conn., Mar. 6; Jersey City, N. J., March 9; New York City, March 11 and 15; Glen Cove, L. I., March 26.
 Williams, Grace Bonner.—Amsterdam, N. Y., Feb. 24; Boston, Feb. 27.

NEW YORK CONCERT CALENDAR

February

19—Boston Symphony Orchestra, afternoon, Carnegie Hall.
 19—Russian Symphony Society, evening, Carnegie Hall.
 19—Arkady Bourstin, violin recital, evening, Æolian Hall.
 20—Philharmonic Society, afternoon, Carnegie Hall (soloist Julia Culp).
 20—Clarence Bird, piano recital, afternoon, Æolian Hall.
 21—Oscar Seagle, song recital, afternoon, Carnegie Hall.
 21—John Powell, piano recital, afternoon, Æolian Hall.
 21—Jacques Kasner, violin recital, evening, Æolian Hall.
 22—Karl Jörn, song recital, afternoon, Æolian Hall.
 22—Enrique Granados, piano recital, assisted by Anna Fitzlu, evening, Æolian Hall.
 23—Sybil Vane, song recital, evening, Æolian Hall.
 23—Winifred Christie, piano recital, afternoon (Punch and Judy Theater).
 24—Philharmonic Society, evening, Carnegie Hall.
 24—Ossip Gabrilowitsch, piano recital, afternoon, Æolian Hall.
 24—Leopold Godowsky, piano recital, evening, Æolian Hall.
 25—Philharmonic Society, afternoon, Carnegie Hall (soloists Ernest Schelling and May Peterson).
 25—Biltmore Morning Musicale (Hotel Biltmore), soloists, Lucrezia Bori, Andres de Segura, Beatrice de Holtz, Mary Warfel, Rosina Galli.
 25—Alois Trnka, violin recital, evening, Æolian Hall.
 26—Philharmonic Society (concert for Young People), afternoon, Æolian Hall.
 26—Symphony Concert for Young People, Carnegie Hall, afternoon.
 26—Minneapolis Orchestra, evening, Carnegie Hall (soloist, Julia Clausen).
 27—Symphony Society of New York, afternoon, Æolian Hall.
 27—Yvette Guilbert and Trio de Lutèce, 44th Street Theater, evening.
 27—Philharmonic Society, afternoon, Carnegie Hall.
 28—Saslavsky Quartet, evening, Æolian Hall.
 29—Claire Norden, piano recital, afternoon, Æolian Hall.
 29—Margulies Trio, evening, Æolian Hall.
 29—William Wade Hinshaw—Carnegie Hall, afternoon, song recital.

Wheeler, Elizabeth.—Danville, Ill., Feb. 18; Chicago, Feb. 20.

Wheeler, William.—Danville, Ill., Feb. 18; Chicago, Feb. 20; New York, March 5.

Webster, Carl.—Exeter, Mass., Feb. 21; Thomaston, Conn., Feb. 24.

Werrenrath, Reinold.—Detroit, Mich., Feb. 18; New York University, New York City, Feb. 22; Flushing, N. Y., Feb. 23; Montclair, N. J., Feb. 24; Cleveland, Ohio, Feb. 28; Philadelphia, March 1, 2, 3, 4; Auburn, N. Y., March 6; Des Moines, Iowa, March 9; Duluth, Minn., March 10; Wichita, Kan., March 12; Tulsa, Ohio, March 15; Houston, Tex., March 17.

Zeisler, Fannie Bloomfield.—Chicago, Feb. 18 and 19; Houston, Tex., Mar. 2; New Orleans, Mar. 4; Nashville, Mar. 6; St. Louis, Mar. 10, 11.

Orchestras, Quartets, Choruses, Etc.

Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Feb. 25. Soloists, Lucrezia Bori, Andres de Segura, Beatrice de Holtz, Mary Warfel, Rosina Galli.

Boston Symphony Orchestra.—New York (Carnegie Hall), Feb. 19; March 16, 18.

Boston Quartet.—Boston, March 1.

Boston Sextette Club.—Mankato, Minn., Feb. 18; Jackson, Minn., Feb. 19, 21; Zumbrota, Minn., Feb. 22; Decorah, Iowa, Feb. 23; Eldora, Iowa, Feb. 24; Normal, Ill., Feb. 25; La Grange, Ind., Feb. 26; Kendallville, Ind., Feb. 28; Ligonier, Ind., Feb. 29; Auburn, Ind., March 1; Evansville, Ind., March 2; Princeton, Ind., March 3; Washington, Ind., March 4, 6; Grand Rapids, Mich., March 7; Traverse City, Mich., March 8, 9; Saginaw, Mich., March 10, 11; Iliou, N. Y., March 13; Hudson Falls, N. Y., March 14; Waterville, N. Y., March 15; Pulaski, N. Y., March 16.

Chicago Symphony Orchestra.—Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28; Chicago, March 7, 9; Milwaukee, March 13; Madison, March 14; Oak Park, March 20; Detroit, March 27; Cleveland, March 28; Dayton, March 29; Milwaukee, April 3; Chicago, April 4; Chicago, April 10; Aurora, April 17.

Cosmopolitan Quartet.—Hackensack, N. J., March 2.

Fionzaley Quartet.—Baltimore, Feb. 18; New York, Feb. 19 to March 12; New York (Æolian Hall), March 14.

Hoffmann Quartet.—Boston, Feb. 23.

Kneisel Quartet.—New York (Æolian Hall), March 7, 21; Philadelphia, Feb. 10; Lancaster, Pa., Feb. 11; New York, Feb. 12; Princeton, Feb. 15.

Jacobs Quartet, Max.—Long Branch, Feb. 18.

Margulies Trio.—New York (Æolian Hall), Feb. 29.

Minneapolis Symphony Orchestra.—Minneapolis, March 10, March 17, March 31; Young People's Concert, Feb. 4, March 24; St. Paul (Auditorium), Jan. 27, Feb. 10, March 9, March 16, March 30; New York (Carnegie Hall), Feb. 25; Midwinter Tour—St. Joseph, Mo., Feb. 12; Kansas City, Mo., Feb. 13; Memphis, Tenn., Feb. 14; New Orleans, La., Feb. 15; Birmingham, Ala., Feb. 16; Nashville, Tenn., Feb. 17; Louisville, Ky., Feb. 18; Lexington, Ky., Feb. 19; Youngstown, Ohio, Feb. 21; Oswego, N. Y., Feb. 22; Rome, N. Y., Feb. 23; Boston, Mass., Feb. 24;

Springfield, Mass., Feb. 25; New York City, Feb. 26; Syracuse, N. Y., Feb. 28; Oil City, Pa., Feb. 29; Columbus, Ohio, March 1; Dayton, Ohio, March 2; Cleveland, Ohio, March 3, 4; Oberlin, Ohio, March 4; Chicago, Ill., March 5.

New York Chamber Music Society.—New York (Æolian Hall), March 9.

New York Philharmonic Society.—Æolian Hall, New York, Feb. 26; Brooklyn, Feb. 13; March 12; Carnegie Hall, Feb. 20, 24, 25, 27; March 2, 3, 5, 10, 11, 23, 24, 26.

Rich Quartet of Philadelphia.—Philadelphia, April 26.

Russian Symphony Society.—Four concerts of Russian Music, Carnegie Hall, New York, Feb. 19, March 18.

San Francisco Symphony Orchestra.—San Francisco, Feb. 18, 25; March 10, 24, 31.

Saslavsky Quartet.—New York (Æolian Hall), Feb. 28.

Sinsheimer Quartet.—New York (Rumford Hall), March 28; Orange, N. J., April 19.

St. Louis Symphony Orchestra.—St. Louis, March 3, 4, 10, 11, 17, 18; San Antonio Musical Festival, Feb. 15, 16, 17.

Symphony Society of New York.—New York (Æolian Hall), Feb. 27; March 3, 5; Brooklyn, Feb. 12; Special Concerts March 4 and March 9, Carnegie Hall, New York, Soloist, March 4 concert, Ignace Paderewski; March 9 concert, soloists, Fritz Kreisler and Pablo Casals.

Tollefsen Trio.—Maplewood, N. J., March 16.

Young People's Symphony Concert.—New York (Carnegie Hall), Feb. 26, March 11.

NEW SEATTLE CHORUSES

Nordica and Choral Art Clubs Make Successful First Appearances

SEATTLE, WASH., Feb. 1.—The new Nordica Choral Club, composed of thirty young women under the direction of Milton Seymour, gave an interesting program on Jan. 24, including the cycle, "In Springtime," by Daniels. The voices are all youthfully fresh and of good quality. Mrs. Milton Seymour opened the program with a reading of George Francis Rowe's poem, "I Am the Spirit of Music." Jessie Bartlett Murphy, soprano, was the soloist, and Milton Seymour the accompanist, as well as director.

The Choral Art Club, Ferdinand Dunkley, director, at its initial appearance on Jan. 25, offered an entire program of Russian music. The mixed chorus is composed of professional singers, whose co-operation reflects the harmonious spirit existing among musicians here. Two liturgical choruses by Tchaikowsky and Ippolitov Ivanov were interesting. "Sun and Moon," Gretchaninoff, and "Sunrise," Taneiev, were well interpreted, the phrasing and attacks being clean-cut. "Pezzo Elegiaco" from Trio in A Minor, Tchaikowsky, for piano, violin and cello, was given an effective rendition by Leone Langdon, Alice Williams Sherman and E. Gastel. Elizabeth Straith-Miller, soprano, a new addition to Seattle's musical forces, sang the "Adieu! Forêts" from "Jeanne d'Arc," Tchaikowsky, artistically, but was happiest in "Little Snowflake's Arietta" from the fairy opera, "Snegourochka," by Rimsky-Korsakoff. A. M. G.

WICHITA HEARS GRAND OPERA

San Carlo Company Appears and Will Return Next Season

WICHITA, KAN., Feb. 5.—The San Carlo Opera Company has closed a successful three days' engagement here, "Aida," the "Tales of Hoffmann" and "Faust" having been presented before large houses. More than two thousand out-of-town persons attended. The local management has signed the San Carlo Company for another appearance here next season.

The Wichita Musical Club is studying music in nature, and this week gave a most interesting program on bird music. Mrs. Ralph Brocaw gave a paper on the subject.

The pupils of Kansas University are giving a series of musical evenings. The first was held Feb. 7, when Arthur Nevin of the University gave an illustrated lecture-recital on his opera, "Poia."

Seagles Entertain for Mr. and Mrs. Yves Nat

Mr. and Mrs. Oscar Seagle in their home at 254 West Ninety-eighth Street, New York, entertained at dinner on Feb. 10 in honor of Mr. and Mrs. Yves Nat who were married the preceding Monday. Mrs. Nat was formerly Piney Sutherland of Winchester, Ontario, and Mr. Nat is the well-known pianist.

Enjoy the Paper in Their Home

To the Editor of MUSICAL AMERICA:
 Permit me to say that MUSICAL AMERICA is much enjoyed in our home and we would hardly know what to do without it, so far as musical affairs are concerned.

Yours truly,
 C. R. SWICKARD.
 Columbus, Ohio, Jan. 28, 1916.

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NEW AMERICAN WORK ON ZACH PROGRAM

St. Louis Symphony Plays Arthur Shepherd's Overture, "Festival of Youth"

St. Louis, Mo., Feb. 12.—The re-appearance here after twelve years of a master 'cellist, coupled with the first performance of composition by an American composer of an unusually well balanced program by Mr. Zach brought out a very large audience to hear the twelfth matinee of the Symphony Society yesterday. The soloist was the renowned Pablo Casals, who first came here about eighteen years ago and who also appeared with the orchestra, as stated above, under Mr. Ernst's conductorship. He played Dvorak Concerto, Op. 104, yesterday and made a profound impression in it. He added the "Sarabande and Bourrée" by Bach, unaccompanied.

Mr. Zach opened the program with Goldmark's overture, "Sakuntala," and after Mr. Casals appearance played for the first time anywhere an overture by Arthur Shepherd of Boston, "The Festival of Youth." The composition from a standpoint of musical construction is extremely interesting; it is full of intricate harmonic devices. But from a lyric standpoint it has not a great deal to say. The composer was present at the performance.

The second half of the program contained Schumann's Symphony No. 4, in D Minor, the four movements of which were played without a pause. The orchestra was in fine fettle and always responsive to Mr. Zach's slightest command.

Last Monday night at Sheldon Memorial Hall a large recital audience was treated to an unusually brilliant program by two St. Louis artists, Albert Stoessel, the violinist, and his sister, Edna Stoessel, pianist. The young man was heard here earlier in the season as soloist with the Symphony Society when he created a most favorable impression. Mr. Stoessel's tone is rich and broad and his technique is finished. His own compositions deserve considerable praise. He played a "Humoresque," "Lullaby," "Minuet Crinoline" and "Serenade" of his own. His sister gave him perfect support.

At the "Pop" concert last Sunday the soloist was Charlotte Peege, contralto from Milwaukee. Miss Peege has a very attractive voice of considerable range and sang with good effect the aria "Hellschlender Tag," from "Odysseus" by Bruch; "Un verde praticello senza pianti," Wolf-Ferrari; "Now Sleeps the Crimson Petal," Quilter, and "Drei Wanderer," Hermann. The orchestral numbers were Overture to "Stradella," Flotow; "Le Rouet d'Omphale," Saint-Saëns; Ballet Suite, "Sylvia," Delibes; "Dance of the Hours" from "Gioconda," Ponchielli, and "Invitation to the Dance," Weber-Berlioz.

Pasquale Tallarico, a talented young pianist, gave a recital at Sheldon Memorial Hall, Thursday night. His work throughout his program deserved highest commendation, but his selection of pieces was evidently made with the idea of displaying his virtuosity rather than his power of interpretation. However, there were several worthy American works on his program, including Charles Wakefield Cadman's Sonata, Op. 59, Ernest R. Kroeger's "Moment Musicale" and "Ixion" and Samuel Bollinger's Scherzo in E Flat Major. Mr. Tallarico's form is advanced and his tone excellent. He added several numbers, much to the delight of his audience.

KOUSNEZOFF ENGAGED BY CAMPANINI FOR ENSUING CHICAGO OPERA SEASONS



Photos by B. Reimers

No. 1, Maria Kousnezoff as "Juliet"; No. 2, the "Soprano" in "Propria Persona"; No. 3, as a Suffragette; No. 4, as "Violetta" in "La Traviata."

ALTHOUGH America's making the acquaintance of Maria Kousnezoff was deferred for a year owing to the war, this country's music lovers may feel compensated for the postponement in the fact that we are to hear the noted Russian soprano during the next three seasons. Mme. Kousnezoff's manager telegraphed to MUSICAL AMERICA last week

the announcement that Cleofonte Campanini had re-engaged her for twelve performances next season with the Chicago Grand Opera Association, and that she would make a concert tour before and after the opera season. It was later announced that she had been engaged not only for next season but for twelve appearances in 1917 and 1918.

The above portraits of the Russian prima donna set forth her exposition of

the power of facial expression and make-up in completely changing a beautiful woman into the types that we see in Nos. 3 and 4 above. Picture No. 1 shows the singer as Juliet in the Gounod opera; No. 2, as she is in private life; No. 3, as a suffragette, and No. 4 as the consumptive Violetta in "La Traviata."

The Polish Victims' Relief Fund, organized by Mr. Paderewski, last week reached the sum of \$230,575.31.

The second subscription concert of the Apollo Club took place on Tuesday night at the Odeon, with Ethel Leginska as assisting artist. A capacity audience was deeply impressed with the work of the young artist, who plays with unusual power. The club's work under Mr. Galloway was very fine. Seifert's idyl "Hans and Gretchen" was perhaps the best liked of the evening's songs.

The Symphony Orchestra leaves tomorrow night for five appearances, including one in San Antonio, Texas, one in Fort Worth, and one in Springfield, Mo.

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